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TITTA RUFFO, GREAT BARITONE, IS COMING

Famous Italian Engaged by Dippel for Chicago—Will Make Début at Metropolitan

AMERICA is at last to hear Titta Ruffo, one of the world's greatest baritones, according to an announcement that emanated this week from Philadelphia. Signor Ruffo has been engaged by General Manager Andreas Dippel, of the Chicago-Philadelphia Opera Company, and will appear in a limited number of performances during November, December and possibly January—a season of perhaps ten weeks in all.

The announcement was made by Capt. Philip M. Lydig, chairman of the executive committee of the Chicago company, who had received the information from Milan through Mr. Dippel. Ruffo is reputed to be the highest priced baritone in the world, receiving \$2,000 a performance when he sings in Buenos Ayres. Some reports have it that the Chicago company will pay him \$2,500 a performance, the payment of such a sum being made possible by the generosity of Edward T. Stotesbury, the chief supporter of opera in Philadelphia.

"Owing to the courtesy of the Metropolitan Opera Company, of New York, and the desire of that company that the New York public should have the opportunity of hearing all the artists of note that come to America, Titta Ruffo will make his début in New York on November 19 at the Metropolitan Opera House," said Captain Lydig. "He will appear in Ambroise Thomas's 'Hamlet,' produced by the Chicago-Philadelphia company, which will then be filling its engagement in Philadelphia.

"Through the co-operative arrangement with the Metropolitan the Chicago-Philadelphia Opera Company will produce four operas during February on successive Tuesdays in the Metropolitan. These will be announced by Mr. Dippel on his return from Europe.

"The Chicago Grand Opera Company will play seven weeks in Philadelphia, in two periods, starting October 31 and ending November 25, and recommencing February 1 and ending February 25. In the interim they will be singing in Chicago nearly ten weeks. After the last week in Philadelphia is over the Chicago Grand Opera Company will go on tour, with Dallas, Tex., where a new opera house has been built, as the first stop. Thence to Los Angeles, San Francisco, Portland, Tacoma, Seattle, Denver, Kansas City and St. Louis, ending the season at the close of April.

"Several other artists besides Mr. Ruffo are to be heard this season for the first time in America," continued Captain Lydig. "Among them is Mme. Cecilia Gagliardi, Italian dramatic soprano, who was selected by the Khedive of Egypt last season to sing the title rôle in 'Aida' at the open air performance before the Pyramids. She has been the prima donna assoluta at the Royal Opera, Madrid, and is now at the Colon, Buenos Ayres. Mme. Julia Clausen, mezzo-soprano and contralto of the Royal Opera, Stockholm, is another. Helen Stanley, an American girl—a native of Chicago, and who before going to Europe five years ago sang in a New York church—is to come. She has been lyric soprano at the Royal Opera House, Würzburg.

"Other artists engaged are a new Italian dramatic tenor, Icilio Calleja, who has sung at the Scala, in Milan; Leon Campagnola, a French-Italian dramatic tenor, and Aristodemo Giorgini, an Italian lyric tenor, specially selected to sing with Mme. Tetravini in all her operas."

Asked as to new operas, Captain Lydig said:

"There will be notable revivals and also several novelties, the principal one being an opera by Kienzl, a German composer, entitled 'Kuhreigen,' but as it deals with a French subject it will be translated and



ARTHUR PHILIPS

American Baritone Who Sang Important Rôles with Oscar Hammerstein's London Company Last Season, and Who Will Appear in America This Season in Concert and with the Chicago Opera Company. (See page 29)

sung in French. It was a success in Austria and Germany last season.

"Baron Erlanger's French opera, 'Noël,' will be produced. Also, through the courtesy of the Metropolitan, 'The Cricket on the Hearth,' by Goldmark, which will be given in English. 'Norma' and 'Un Ballo in Maschera' will be revived with Mme. Gagliardi. Maggie Teyte will sing in 'Mignon' for the first time here.

"Mary Garden will appear for the first time as Salomé in Massenet's 'Hérodiade.' Miss Garden also will appear in Massenet's 'La Navarraise.'

"As the misunderstanding with the house of Ricordi & Co., of Milan, has been adjusted, as announced, Puccini's 'Manon Lescaut' will be sung, with Carolina White in the title rôle and Messrs. Sammarco and Calleja.

"The dancer, Rosina Galli, called the 'Italian Pavlova,' has been re-engaged."

Toscanini Leaves Argentine for Italy

BUENOS AYRES, Sept. 2.—Arturo Toscanini concluded his season as conductor at the Colon and left Argentine Saturday for Italy, where he will spend some time before going to New York for the season at the Metropolitan.

Alfred Hertz Hears New Strauss Opera

PARIS, Aug. 31.—Conductor Alfred Hertz, of the Metropolitan Opera House, has been in Paris for a brief stay after a motor trip through Germany, Switzerland and France before going to Frankfurt, his old home. Mr. Hertz recently heard a

rehearsal of Richard Strauss's new opera, "Ariadne auf Naxos," in which Frieda Hempel creates the leading rôle. He found the opera very interesting, with unusual and sometimes highly humorous musical effects, but does not think that it is suited to the Metropolitan. Instead, he thinks it might be a success if given in English at the Century Theater.

Metropolitan Arrivals Expected

Otto H. Kahn, chairman of the Board of Directors of the Metropolitan Opera House, will sail from London for New York September 11. General Press Representative William Guard is due on the 12th and General Manager Gatti-Casazza will follow about a month later.

Leschetizky Recovering from Attack of Indigestion

VIENNA, Sept. 2.—Theodor Leschetizky, the piano pedagog, is recovering from an attack of acute indigestion which he contracted two weeks ago. Leschetizky has been on vacation at Abbazia since July. His wife and daughter are nursing him and as a result of his vigorous constitution he is fast recovering.

Paur to Open Berlin Opera Career with "Meistersinger"

BERLIN, Aug. 31.—Dr. Emil Paur will make his first appearance as conductor of the Kaiser's Royal Opera, succeeding Dr. Carl Muck next Saturday evening, September 7, in a performance of "Die Meistersinger."

SEVEN NOVELTIES ON BOSTON OPERA LIST

Two Works to Have American Premieres There—Mr. Russell's Prospectus

Bureau of Musical America,
No. 120 Boylston Street,
Boston, August 31, 1912.

PRELIMINARY announcements for the Boston Opera season of 1912-13, long and curiously awaited by the public of this city, have come from Director Henry Russell, who is now in Paris, and these announcements are of a nature which promises a season that will considerably surpass any previous season of the Boston Opera Company in brilliancy and distinction. The operas to be added to the repertoire are Offenbach's "Tales of Hoffmann," which will open the season on November 25; Charpentier's "Louise"; Mozart's "Don Giovanni"; Aubert's "Forêt Bleue"; Bizet's "Djamileh"; Wolf-Ferrari's "Jewels of the Madonna" and "The Secret of Suzanne."

The works by Aubert and Bizet will be performed for the first time in America. The one is an opera which had little success when it was produced in 1872, and whose particular interest has been much overshadowed by the greater work, "Carmen"; but "Djamileh" is said to have a charming exotic flavor of its own, sufficient at least to have kept life in the work and to have passed it intermittently from theater to theater in Europe. Mr. Weingartner is reputed to be much interested in its production. Aubert's "Forêt Bleue," it will be remembered, was intended for production last season. Unavoidable circumstances postponed its world-première, but it will surely be given this Winter.

"The Tales of Hoffmann" will be given with a splendid all-star cast and with exceptionally interesting scenery, quite new in coloring and design, sketches for which have already been completed by Mr. Urban. The principal members of the cast will be the following: Hoffmann, Edmond Clément; Coppelia, Dapertutto and Dr. Miracle, Vanni Marcoux; Olympia, the Doll, Frieda Hempel; Giulietta, Elizabeth Amsden; Antonia, Mme. Edvina.

"Louise" will be given in December, with Mme. Edvina as Louise; Mr. Clément as Julien; Mr. Marcoux as the Father, and Mme. Gay as the Mother. The three women's parts in "Don Giovanni" will be taken by Miss Nielsen, as Zerlina, in which she appeared under Richter in Covent Garden in 1906; probably Mme. Gadski as Donna Elvira, and Mme. Destinn as Donna Anna. Mr. Marcoux will be the Don and John McCormack the Ottavio. This opera and "Djamileh" will be produced during Mr. Weingartner's sojourn in mid-season.

Mme. Edvina will be the heroine of the "Jewels of the Madonna" and the other principals will be Mr. Marcoux, Mr. Zenatello and Mme. Gay.

The list of singers includes the majority of those who have made successes in previous seasons as members of the Boston Opera Company, such as Miss Nielsen, Mr. Zenatello and Mme. Gay; Mme. Carmen Melis, Jeska Swartz, Elvira Leveroni, Messrs. Marcoux, Urlus, Polese, Lankow, Mardones, Olshansky, Tavecchia and nearly every one of the exchange singers of former Winters, Mmes. Destinn, Garden, Tetravini, Messrs. Scotti, Dalmore, etc., and a number of names either new to the Boston Opera stage or to the entire American public. A notable addition to the ranks of the contraltos will be that of Mme. Ernestine Schumann-Heink, who has not sung here in opera for many years. Clarence Whitehill, the bass of the Metropolitan, will also appear with the Boston company. The list of new singers who will appear for the first time before a Boston public includes the following: Sopranos, Nina Alciatore, Lucrezia Bori, Bice Delva,

[Continued on page 31]

BEST TRADITIONS OF THE MACDOWELL FESTIVAL UPHELD

our Days of Impressive Concerts at Peterborough, N. H.—Boston Festival Orchestra and MacDowell Chorus Heard in Inspiring Programs—Hutcheson Plays the MacDowell Concerto and Other Works of the Great American Composer Figure Largely

IN Europe at least 200 years or so are required to establish a tradition or a custom. In America it is otherwise, and three years have sufficed to make the "MacDowell Festival" at Peterborough, N. H., a national institution.

The latest of these musical and dramatic festivals of the Edward MacDowell Memorial Association was given at Peterborough on Thursday, Friday, Saturday and Sunday, August 22, 23, 24 and 25, in the woods on the grounds of the Association, where the out-of-door stage is located. There were exceptions in the case of the Friday afternoon and evening programs, which were given in the opera house.

The Peterborough Festival has become one of the means through which the Memorial Association honors the name and ideas of the composer, making possible at the same time a pathway for the advancement of those ideas. Two years ago an actual pageant was given on the stage, representing the history of Peterborough, which MacDowell made his Summer home, and where he composed most of his later works.

In the two years since, musical and dramatic festivals have been given instead of a pageant. It is the intention of these festivals to bring music into conjunction with the other arts, chiefly dramatic, since the presence of the stage makes that most appropriate.

This year the association had, for its musical resources for the festival, the Boston Festival Orchestra and the MacDowell Choral Club of seventy-five voices, both being conducted by Eusebius G. Hood, and a notable list of artists.

The grounds on which the MacDowell colony is situated are thoroughly representative of the beautiful New England scenery about Peterborough, and make a most attractive setting for the festival, as well as one in the very scenes which MacDowell loved, and amid which he worked.

Visitors from Afar

Places as far away as Kansas City sent visitors by motor to the present festival. On the first day, Thursday, there were 127 automobile loads from New England towns. The auditorium seats 1,200 persons, and was filled for all the events of the festival, and to overflowing on some occasions, as Thursday, when there were 1,800 persons present, many sitting about on rocks and on ground.

The weather was for the most part ideal. It rained on Friday, but as the events on that day were planned for the Peterborough Opera House, it did not interfere with the carrying out of the program.

The programs of the several days of the festival were as follows:

First concert, Thursday, 4:30 P. M.: Pageant Stage. Legend from "Indian Suite," MacDowell, orchestra; "Hiawatha's Wedding Feast," Coleridge-Taylor, Charles Hackett, chorus and orchestra; Air and Finale from Suite for Trumpet and Orchestra, Chalmers Clifton, Mr. Smith, trumpet, the composer conducting. Intermission. At the Court of Lorraine, with 18th century dances and folk music; The Prince, David George Gibson; the Princess, Zelina Bartholomew; first lady, Mrs. Charles H. Cutler; first lord, Dr. Charles H. Cutler; pages, lords and ladies of the court, peasants, etc.; March, Bach, 1655; Minuet, Lully, 1674; Courante, 17th century part song, Zipoli, 1685; Folksong, traditional; Pavane, Byrde, 1538; Children's Minuet, J. J. Rousseau, 1748; Gavotte, old French.

The dancers for this scene, which represented the entertainment of the court, were trained, and the scene staged by Gwendolyn Valentine.

The Second Concert

Second Concert, Friday, 2:45 P. M., Opera House. Introduction to Act II, "The Jewels of the Madonna," Wolf-Ferrari, orchestra; Songs with orchestra, "The Robin Sings in the Apple-tree," "Constancy," "To a Wild Rose" (with words by Herman Hagedorn), MacDowell—Zelina Bartholomew, soprano; Tone Poem, "Ophelia," MacDowell; Second Concerto for piano, MacDowell—Ernest Hutcheson, soloist;



—Photo by Arnold Genthe, New York

At the Court of Lorraine, MacDowell Festival, Peterborough, N. H.

Songs, "Peace at Noon" and "She Sauntered by the Swinging Sea," Edward Burlingame Hill, and "As the Gloaming Shadows Creep," "O, Lovely Rose," and "Sunrise," MacDowell—Mr. Hackett; Romance for violoncello, MacDowell—Carl Webster, soloist; Suite for orchestra, "Jeanne D'Arc," Pastoral Reverie and Battle Hymn, Converse.

Third Concert, Friday, 8 P. M., Opera House. "Hiawatha's Wedding Feast," Coleridge-Taylor, Mr. Hackett, chorus and orchestra; "Lo, Here the Gentle Lark," Bishop, Clara Sexton, soprano; Prologue to "Pagliacci," Leoncavallo, Charles Granville, baritone; Aria "One Fine Day" from "Madama Butterfly," Puccini, Anna Loew, soprano; Meditation from "Thais," Massenet, orchestra; "O Luce di Quest Anima," from "Linda di Chamounix," Donizetti, Estelle Patterson, soprano; Kermesse from "Faust," Gounod, Peterborough MacDowell Club; Introduction to Act III, "The Jewels of the Madonna," Wolf-Ferrari, orchestra; Songs, Sidney Homer, Helen Pierre, contralto; "The Sea," MacDowell, Mr. Granville; "Long Ago" and "A Maid Sings Light," MacDowell, Miss Sexton; "Fair Ellen," Bruch, Miss Patterson, Mr. Granville, chorus and orchestra.

Fourth Concert, Saturday, 4:30 P. M., Pageant Stage. "Comedy Overture on Negro Themes," Henry Gilbert, orchestra, the composer conducting; "Where the Road Ends," a folk play in one act by Ruth Sawyer, with incidental music from Henry VIII by Saint-Saëns, and Eleanor Welles and Emily Baetz in the principal rôles; Air and Finale from Suite for Trumpet and Orchestra, Chalmers Clifton. Intermission. At the Court of Lorraine (as on Thursday).

Fifth Concert, Sunday, 4 P. M., Pageant Stage. "The Seven Last Words of Christ," Dubois, Miss Sexton, Mr. Hackett, Mr. Granville, chorus and orchestra; Dirge from "Indian Suite," MacDowell, orchestra. Intermission. "With Verdure Clad," from the "Creation," Haydn, Miss Bartholomew; "In Native Worth," from the "Creation," Haydn, Mr. Hackett; "In Thee, O Lord, Do I Put My Trust," Spicker, Miss Pierre; "Hear Ye, Israel," from "Elijah," Mendelssohn, Miss Loew; "A. D. 1620," MacDowell, chorus and orchestra; "Gallia," Gounod, Miss Patterson, chorus and orchestra.

The accompaniments were played by Ruth E. Ashley.

An Inspiring Conductor

Chalmers Clifton proved inspiring as a conductor and the music from his suite was both tuneful and restful, and not overintricate in its harmony. Mr. Clifton is about to continue musical studies with Vincent d'Indy. The powers exhibited by Mr. Hackett throughout the festival were such as to indicate a great future for him as a tenor. He is very highly gifted in respect of both voice and personality. Mr. Hutcheson covered himself with glory in his performance of the concerto, and maintained the high character and individuality of work for which he has become widely known. Mr. Gilbert's striking and original overture was brilliant as ever, though somewhat out of harmony with the color-scheme of the program upon which it was placed.

Among MacDowell's works, the Dirge from the "Indian Suite" stood out with particular impressiveness and dignity. The Court of Lorraine scene proved very charming. The dancers were well trained by Miss Valentine, who also took part in the dancing. At the end of the Saturday afternoon performance she was presented with a large bunch of flowers by the children dancers. At the close of the festival,

on Sunday afternoon, the chorus expressed its appreciation of the services of Mr. Hood.

It is to be understood that the festival is not given by the residents of the MacDowell colony at Peterborough, but by the MacDowell Memorial Association, which uses the Peterborough grounds and pageant stage for the purpose. The resident workers at the colony are busily engaged at all times in the work for the sake of which they are present there. Nevertheless, so great is their loyalty to the cause that at festival times they give their talents in any way that may be helpful.

Throughout the festival Mrs. MacDowell's guidance was felt everywhere, although she herself was little in evidence. She is needed much of the time behind the scenes, but takes her place in the audience whenever one of MacDowell's works is performed.

Notabilities Present

The present festival took many notable people to Peterborough. Among them were Secretary and Mrs. MacVeagh, Mr. and Mrs. Frederick Converse, Dr. Edward Fisher of Toronto, all of whom were among the fifty or more guests of Professor and Mrs. Schofield at their Peterborough estate; Mr. and Mrs. Howard Mansfield, Eugene Heffley, Oscar Saenger, Marguerite Tuttle, the Rev. and Mrs. Hugh Birkhead, Miss Satterlee, Mr. and Mrs. H. W. Gray, Mrs. J. Pierre and Miss Pierre, and Mrs. Charles F. Samson, all of New York; Mrs. Packard, President Franklin Hooper, Mrs. Frank M. Lupton, all of Brooklyn; Mrs. Charles B. Kelsey, of Grand Rapids, ex-President of the National Federation of Musical Clubs, and Mrs. Sara G. Farwell of Newton Center; Bertha Schoff, Thomas Allen, the landscape painter, who motored from his Summer home in Princeton; Eugenia Frothingham and Mr. Austin, all of Boston; Emily Senter, of Los Angeles; Mrs. Charles Livingood and Mrs. Thomas Emery of Cincinnati, the latter of whom has given that city its new music hall; Milton M. Purdy, business manager of *Liber Brunensis*, Brown University; Mr. and Mrs. Shipley Watson, who motored from Kansas City; Miss Fairchild, of Washington; Mrs. Clara Bateman Smith, the artist, of Grand Junction, Col., and many others.

Richard Watson Gilder was the first president of the MacDowell Memorial Association, and its present president is Allan Robinson.

Kitty Cheatham Returns from Abroad

Kitty Cheatham, the noted *diseuse*, returned from a four months' trip abroad September 1, on the *St. Louis*. Miss Cheatham spent her time in France and England, and visited many notable personages, among them noted authors and painters and members of the British royal family. She will make a number of tours this season, going as far as the Pacific Coast under the direction of the Los Angeles impresario, L. E. Behymer. Several other important tours are planned, and the usual recitals in New York, which last season numbered as many as six, will again be given for the particular benefit of the children, who have come to regard her Christmas recital as one of their expected gifts.

Henri Marteau will introduce a new Suite in A major, for violin and orchestra, of his own composition, at a concert in Düsseldorf in November.

Alice Zeppilli, of the Chicago Opera Company, sang at Ostende last month.

COLERIDGE-TAYLOR, COMPOSER, IS DEAD

Negro Author of Many Fine Choral Works Passes Away at Age of Thirty-seven

LONDON, Sept. 1.—Samuel Coleridge-Taylor, the composer, died here to-day. He was thirty-seven years old.

Samuel Coleridge-Taylor, who was the most prominent and important of composers of negro blood, was born in London August 15, 1875, the son of a doctor of medicine, a native of Sierra Leone, and an English mother. He studied the violin under J. Beckwith, of Croydon, and at ten years of age was an alto singer in the choir of St. George's, Croydon. In 1890 he entered the Royal College of Music as a student of violin, and after winning a scholarship in composition entered the classes of Sir Charles Villiers Stanford in 1893, continuing under this master for four years.

From that time on Coleridge-Taylor entered into public prominence. Some of his early chamber music was performed at the Royal College students' concerts and a symphony by him was given under Stanford's direction in 1896 in St. James's Hall. His works number more than sixty, and, aside from his creative activities, he served as a teacher in Trinity College, London, and as conductor of the Handel Society, London, and the Rochester Choral Society. At the Gloucester Festival in 1895 he conducted his Ballade in A Minor, op. 33, and attracted much favorable attention. A Quintet, for clarinet and strings, played at the Royal College in 1895, was later given in Berlin by the Joachim Quartet and a String Quartet in D Minor was composed in 1896.

Coleridge-Taylor's fame in America rests largely on the first part of his "Hiawatha's Wedding Feast." This was first produced in 1898 at the Royal College. The second part, "The Death of Minnehaha," was produced the following year at the North Staffordshire Festival, and the third, given in conjunction with the other two parts, had its first hearing at the Albert Hall on March 22, 1900, as sung by the Royal Choral Society, the composer conducting. The overture to the work was first heard the following May. The success of the work, especially the first part, was immediate and lasting.

The first performance of the entire work in America was given under the direction of Charles E. Knauss by the Orpheus Oratorio Society, of Easton, Pa., on May 5, 1903. The first American performance of "Hiawatha's Wedding Feast" was given by the Cecilia Society, of Boston, on March 14, 1900.

Other works by Mr. Coleridge-Taylor included his orchestral and choral rhapsody, "Meg Blane" (1902); a sacred cantata, "The Atonement" (1903), which was given its first American performance by the Church Choral Society under Richard Henry Warren at St. Thomas's Church, New York, in February, 1904; "The Blind Girl of Castel-Cuille" (1901); "Kubla Khan" (1906), and incidental music for many of the plays produced in London by Sir Herbert Beerbohm Tree at His Majesty's Theater. These latter included music for "Herod," "Ulysses," "Nero" and "Faust," all by Stephen Phillips.

Among the composer's more recent works were the rhapsody, "Endymion's Dream," and a volume of twenty-four negro melodies. His last composition, Concerto for Violin, was played by Maud Powell at the Norfolk, Conn., Festival last June. Coleridge-Taylor visited this country two years ago to conduct one of his works at the Litchfield, Conn., County Festival. In 1899 he was married to Jessie S. Fleetwood Walmisley, by whom he had two children, a son and a daughter.

In a discussion of Coleridge-Taylor's work another distinguished member of his race, Booker T. Washington, has paid him a high tribute:

"Mr. Coleridge-Taylor has written much, has achieved much. His work, moreover, possesses not only charm and power, but distinction, the individual note. The genuineness, depth and intensity of his feeling, coupled with his mastery of technique, spontaneity and ability to think in his own way, explain the force of the appeal his compositions make. Another element in the persuasiveness of his music lies in its naturalness, the directness of its appeal, the use of simple and expressive melodic themes and happy freedom from the artificial. These traits, employed in the freedom of modern musical speech, coupled with the emotional and supported by ample technical resource, beget an utterance quick to evoke response."

"ATONEMENT OF PAN" A WORK ANY NATION MIGHT BE PROUD OF, SAYS BISPHAM

Creator of the Principal Rôle in Grove Play of San Francisco's Bohemian Club Has High Praise for Hadley's Music and Redding's Poem—Two Hundred in the Production

By DAVID BISPHAM

SAN FRANCISCO, Aug. 22.

IT gives me pleasure to acquaint the readers of MUSICAL AMERICA with my impression of the recent performance of Joseph D. Redding's and Henry Hadley's splendid music drama, entitled "The Atonement of Pan," in which I have had the honor of creating the title rôle in the Redwood forest, seventy-

A Likelihood That the Drama May Be Produced in Other Parts of the Country—Audience at the First Performance Moved to Tears—Bispham's Impressions of His Own Rôle

paring for what has turned out to be a work which I consider any country might be proud of, and which surely will serve to lift American music and dramatic art to a much higher position than it has heretofore taken.

As for myself I hesitate to say anything of my performance, but I am happy to have the congratulations of every one concerned, and I consider that Mr. Redding and Mr. Hadley have fitted me to



Views of This Year's Grove Play, "The Atonement of Pan," Produced by the Bohemian Club of San Francisco, August 10 and 24, in the Redwood Forest—David Bispham, Creator of the Leading Rôle, Is Shown on the Right as "Pan," the Satyr, and on the Left, After "Pan," Upon Atoning for His Sin, Has Been Restored to His Former Condition. The Upper Picture, in the Center, Shows the Dance of the Nymphs in Act II. Below, in the Center, Appear the Makers of the "Atonement of Pan." From Left to Right: George Lyon ("Props"), Edward Duffey ("Lights"), David Bispham ("Pan"), Henry Hadley (Composer), Frank Mathiew (Producer), Master Neilson (Zephyrus), Joseph D. Redding (Author), Haig Patigian (Sculptor)

five miles north of San Francisco. In this wonderful grove, some hundreds of acres of which are owned by the Bohemian Club, members have for several years past had a Summer camp, which ends about the middle of August with the performance of an original work written, composed and acted by members of the Bohemian Club, in the presence of their brother members to the number of about one thousand, including a few specially invited guests. The evenings of their camp life are spent around the blazing log fire, there being jinks every night, including songs, stories and burlesques, until at last the climax is reached upon a Saturday night when the full attendance of members, seated upon felled logs, facing a splendid hillside covered with giant trees, witnesses the crowning achievement of the year in the form of a music drama.

Never in the past fifteen years has anything unworthy been given by this band of men, but on certain occasions high-water mark has been touched. This year, in the opinion of the entire club, the highest level of all has been attained in the successful presentation of "The Atonement of Pan,"

the book by Mr. Redding and the music by Mr. Hadley.

My knowledge of Mr. Hadley's music from a piano part had caused me to believe that the work was excellent, but I could not have guessed how fine it turned out to be when performed by the admirable orchestra of sixty-five men, under Mr. Hadley's own direction. Most of these players were from his own symphony orchestra, and with ample rehearsals the outcome was really a wonderful piece of work. The drama, which achieved a most successful conclusion on Saturday night, August 10, will be repeated by general request on Saturday night, August 24. You will be interested to know that for the first time in the history of the club, ladies, the mothers, wives, sisters, etc., of members, will be conveyed by special train and introduced within the sacred precincts of the Bohemian Grove.

The enthusiasm aroused in San Francisco by this performance is not simply a matter of sentimental interest, however, for the authors have already been approached with large pecuniary offers to reproduce "The Atonement of Pan," with

me in the title rôle, in other parts of the United States, and the expectation is that the general public will ultimately have an opportunity of witnessing this work, perhaps in some of the largest auditoriums of the country.

A couple of weeks ago I stated that it was our expectation to repeat "The Atonement of Pan" in the Greek Theater at the University of California. At the conclusion of the performance, however, it was unanimously decided by those in charge that the Greek Theater, wonderful as it is, would not be the proper place in which to give this play. "Pan" having been written for the grove of majestic trees, the effect would be totally lacking, and impossible to reproduce in the classic simplicity of the Greek Theater.

The force engaged in the performance of "Pan" numbered: Orchestra, sixty-five; male chorus, fifty; nymphs, harpies and dancers, thirty-five; a choir of eighteen boys, ten principal actors, stage manager, costumer, electrician, artists and architects, twenty-five, making a grand total of about two hundred persons taking part. These have been for months pre-

a "T," both as to the value of the fine poetic lines I had to declaim and the admirably constructed music which is so well suited to my voice that I fairly revel in it. Beginning with the prologue, the music is of a most grateful character for *Pan* in his gentler moods, while his denunciations of Orion and Silenus are masterful in their original phrases. The prayer to Diana in the second act is a noble, lofty piece of writing for the voice. The male choruses are strong; the dance music of the nymphs is enchanting, while the flight of the harpies is a most original piece of orchestration. The concluding music, in which *Pan* makes his atonement, is a splendid outburst and a worthy finale to an extremely fine work. All of this, heightened by the illumination of the hillside, caused many men in the audience to be so overcome that they could not restrain their tears. Enthusiasm on all sides was absolutely genuine and caused as prolonged an ebullition of feeling as I, in a very considerable experience, have ever known.

With this responsive attitude of the audience as well as the unique surroundings, a powerful performance was inevitable.

SCHUMANN-HEINK BACK FROM SUMMER ABROAD

Operagoers to Hear More of Her This Season Than for Many Years—Begins Concert Tour September 18

Mme. Schumann-Heink, the celebrated contralto, returned to New York last Monday on the steamer *Cleveland* from Bayreuth and Munich, where she has been singing in the Wagner Festivals during the Summer. The singer purposely selected the slow boat because of the additional time it gave for complete rest, as she has been singing almost continuously both Winter and Summer during the last two years.

This season she will open her tour, which

is under the management of the Wolfsohn Musical Bureau, in Calgary, Alberta, on September 18, singing there for the first time.

Operagoers are to hear more of Mme. Schumann-Heink next season than they have for many years past. Mr. Dippel, of the Chicago Grand Opera, and Mr. Russell, of the Boston Opera, have both secured her for special Wagnerian performances which are to be given both in and out of their regular seasons. Mr. Dippel was particularly anxious to have Mme. Schumann-Heink sing with his company on its Pacific Coast tour, as it is ten years since she was last heard there in opera, but important Wagnerian Festival concerts, which are being arranged in conjunction with the Symphony Orchestras, compelled her to decline.

While in Bayreuth and also in Munich, Mme. Schumann-Heink appeared in "Das Rheingold," "Die Walküre," "Siegfried" and "Die Meistersinger." During her stay in Bayreuth, Frau Cosima and Siegfried Wagner went out of their way to make her visit memorable, with the result that Schumann-Heink brought home a large number of souvenirs in the way of pictures. Before leaving she gave her promise to Frau Cosima that she would return for the next Festival in 1914. It is interesting to note that Schumann-Heink was represented at Bayreuth as a full-fledged American. After her name was appended "New York."

The contralto's concert tour this coming season will embrace one hundred recitals, twenty-five orchestral concerts and fifteen operatic performances. She will sing five times in New York, twice in Brooklyn, six

times in Chicago, four times in Boston, and the rest scattered around the country as far West as Denver. The Summer of 1913 she will spend in this country.

Music vs. Politics

[From the New York World]

New York is a musical city, yet the spectacle of a crowd of many thousands braving a pouring rain to hear a band concert in Central Park has unusual aspects. Would an audience of the same proportions have remained under similarly adverse conditions to listen to a political speech by a peerless leader, even though he were a Presidential candidate? It is not to be inferred that the public takes its political campaigns less seriously than its music. But the incident is not without suggestiveness in a Presidential canvas.

GEORGE BOYLE'S CONCERTO FOR PIANO A WORK OF HIGH VALUE

Few Compositions in Larger Form as Successful from the Start as This by Baltimore Pianist-Composer—Stands Comparison with Best of Present Day Works by European Masters

FEW are the piano concertos, or, in fact, works in any large form for a solo instrument or for orchestra that are so favorably received and given so many performances in their first year as was the case with the D Minor Concerto* for piano, of George F. Boyle, the young Australian composer, who has taken up his abode in Baltimore, Md. This work had its first hearing at the last Worcester Festival, Gustave Strube conducting; was then given in Washington, D. C., Heinrich Hammer conducting, followed by four performances with the New York Philharmonic Orchestra, two in New York, one in Brooklyn and one in Baltimore, the composer conducting all of these. The six readings of the work were intrusted to the artistic care of Ernest Hutcheson, Mr. Boyle's colleague on the faculty of the Peabody Conservatory, and an artist whose erudition and intensely fine pianistic qualifications enabled him to present the work with gratifying results in each case.

The concerto has recently appeared from the press of G. Schirmer, New York, a house that has consistently aimed to bring to public notice works of intrinsic value, despite the heavy outlay entailed in their publication. It is given out in an edition presenting the solo part with the orchestral accompaniment in score, arranged for a second piano. What remarks are made herewith concerning the instrumentation are gathered from the "cues" which the composer has written in, as well as from a hearing of the work by the writer of these lines.

Mr. Boyle has cast his work in three big movements, first a *Moderato*, in D minor, 6/4 time; a *Tranquillo, ma non troppo lento*, G minor, common time, and a brilliant finale, *Allegro energico, ma non troppo vivace*, D minor, 2/4 time, ending in D major.

Following the scheme that has been generally adopted by contemporary composers, Mr. Boyle has planned his work on symphonic lines. The day of the primarily "showy" concerto has long since been superseded and the present-day composer has a difficult task to cope with. He must sound depths, whereas "side-thoughts" were sufficient for a concerto before; he must write effectively for his instrument, otherwise no soloist will set himself the task of studying it and add it to his repertoire.

Majestic Opening Movement

The opening movement of Mr. Boyle's work is majestic in its manner. A figure of individual build, rhythmic and moving, is heard in the 'cellos and basses, over which the wood-wind and horns give out the first subject, softly, a melodic phrase of marked originality; in a related tonality it is repeated *fortissimo* by the strings and brasses, followed by a *Poco più mosso*. Once more the wood-wind intones it, and gradually it subsides, after the horns have stated it *piano*. The solo part begins with a passage of stirring impetuosity and leads to the main subject-matter. This is discoursed very freely with fine coloring and with a technical handling that commands the highest respect.

A section in which the piano gives forth passages of delicate decorative character next appears, while flute, clarinet and oboe playfully sing a theme which the piano has just finished, a touch of imitation lending a peculiar charm to its treatment. The solo instrument is then permitted to enlarge on this, unaccompanied, while the English horn states it just before the second

theme is announced. This is also heard first in the orchestra, but when the piano takes it, it is interestingly varied by an entirely new countersubject used in the left hand. The development of this theme is well managed, and the episodes that are



—Photo by Mishkin

George F. Boyle, Pianist and Composer

used are all of them highly interesting and worthy of the main themes.

The working-out section is handled with mastery, every bit of material having its logical place in the section; there is much passage-work, but all of it created for a special purpose. Mere prancing over the keyboard has no attraction for a composer of Mr. Boyle's stamp, and he has triumphantly avoided writing a single measure that is without a *raison d'être*. The short *Uebergang* to the second movement, in which the violas and 'cellos play a phrase that has been made familiar in what has gone before, while the violins hold sustained dotted whole-notes rising in semitones, is both unique and exceptionally well done.

A Water-Color in Simplicity

Like a scene from another world is the lovely second movement, a picture of serene and beautiful contour, a water-color in its exquisite simplicity—a simplicity, however, which springs from the heart and which one meets in great works of art, be it in music, literature, painting, or what not. A phrase in the clarinet is heard, plaintive and calm, repeated by oboe, English horn and bassoon. These are answered by the muted strings, which lead once more to the clarinet, singing a sentence that is heard in strict imitation a measure apart in second clarinet and bassoon. The tonality of E minor is reached by the time the solo enters and this is made on the same motive which the clarinet has sounded.

A *Molto Tranquillo* portion in G major brings a new theme, a lilting lyric bit in 12/8 time, piquantly harmonized, the interval of the fifth being employed with rare success in the harmonic blending. This theme is also given to the strings later, and here the ascending chromatic bass in syncopation is worthy of note, so distinctively is it conceived and with so fine resultant effect. The first tempo returns, likewise the original key; here the oboe sings the phrase which has served as a motto for the movement. The solo part replies with a sort of regretful, wistful answer and after gently whispering the second theme bids a quiet adieu. The wind instruments in imitation follow and close the movement gracefully.

To close a concerto the constructing of a brilliant last movement, in which there is no weakening of ideas, should be the aim of every composer. Mr. Boyle has overcome this stumbling-block which has proved fatal to the success of many creative musicians. The movement is by far the most brilliant in the work, and in it the virtuoso may indeed find food for thought and daily practice. The themes are true last-movement themes, and their treatment is splendidly handled. There are a number of fine *tutti*s and they are orchestrated with a skill that makes one feel that George F. Boyle has a creative talent that promises him a permanent place in musical literature. A thrilling octave passage closes the work, a passage that means much more than the casual listener gets from it on first hearing. To appreciate it one must examine the printed page.

Stands Comparison with Best

In summing up, one must give the composer the palm for this masterly concerto. It stands comparison with the best that has come out of Germany, France, Russia and Scandinavia in a long time, and that is indeed saying much. Not that a Brahms concerto or a Grieg, for that matter, has been turned out by the men who are doing things abroad, but Emil Sauer, Josef Hofmann, Ignace Paderewski and Maurice Moszkowski have added to the literature during their careers. Mr. Boyle's work surpasses these in every point; harmonically he has a better and more individual scheme and melodically he says more that is ingratiating, noble, uplifting and sincere than have any of these men. His is a work that breathes forth new ideas, modern thought and careful workmanship, all solidly supported by thorough musicianship, characteristics which few modern works embody. Such a work should indeed have a significance for pianists of today and should find a place in the repertoire of all serious virtuosi.

A. WALTER KRAMER.

*CONCERTO IN D MINOR. For the Piano with Orchestral Accompaniment. The Orchestral Accompaniment arranged for a Second Piano. By George F. Boyle. Published by G. Schirmer, New York. Price, \$3.00.

Alternate to Florence Wickham

In commenting upon the production of "Robin Hood" by the De Koven Opera Company it was stated in a recent issue of MUSICAL AMERICA that Viola Ellis was acting as "understudy" to Florence Wickham in the rôle of *Alan-a-Dale* during the run of the light opera at the Knickerbocker Theater, New York. It should have been stated that Miss Ellis was alternate in the part, not understudy. Owing to the fact that many of the "Robin Hood" cast are recruited from grand opera and not accustomed to appearing every evening, the management has enrolled a list of artists to alternate in the leading rôles.

Morrill Studio to Reopen on September 10

Mrs. Laura E. Morrill, the New York vocal teacher, will return to New York on September 10 and will resume instruction at her studios in the Chelsea in West Twenty-third street on September 16. Her Summer has been spent at Darien, Conn., where she was surrounded by some of her pupils who desired to continue their studies with her during the vacation months.

Opera for Baltimore Academy of Music

BALTIMORE, Sept. 2.—Samuel F. Nixon, of the firm of Nixon & Zimmerman, has completed arrangements for grand opera to be given at the Academy of Music during the season of 1913-14. At the close of the coming season the Academy of Music will be entirely remodeled on a magnificent scale. The opera will be presented during the height of Baltimore's social season. The name of the opera company has not been announced. W. J. R.

Queen Alexandra, England's Queen-Mother, is a Doctor of Music, *honoris causa*, of both the University of Wales and the University of Dublin.

CLARENCE EDDY TO LOCATE IN CHICAGO

Eminent Organist Will Continue His Tours with Mrs. Eddy, with Middle West as Headquarters

Clarence Eddy, the eminent American concert organist, and Mrs. Eddy, contralto, will leave New York at the end of this week for a three months' tour, giving their popular joint recitals through the Middle West, West and along the Pacific Coast. They will make their first appearance on September 11 in Washington, Ill., and will give their second concert on the following day in Danville, Ill. Then Mr. and Mrs. Eddy will visit various cities in Iowa, South Dakota, Wyoming, Montana, Washington, Oregon and California, returning in November for other recitals in the Middle West.

Mr. Eddy, who has for many years been prominently identified with the musical life of New York, has accepted an offer made by the Seagel-Meyers Correspondence School of Music, and after his tour he will locate in Chicago to fulfill his duties in this connection. He will continue his organ recitals on an ambitious scale, however, with Chicago as his headquarters.

DICKINSON IN MUSIC CHAIR

Organist Follows Late Gerrit Smith at Union Seminary

Clarence Dickinson, the New York organist and conductor of the Mendelssohn Glee Club, has accepted the appointment of Professor of Sacred Music at Union Theological Seminary, New York, to succeed the late Dr. Gerrit Smith. Although plans for the Winter's work at the seminary are still somewhat indefinite, Mr. Dickinson will follow Dr. Smith's custom of giving a series of organ recitals, which will be open to the public. Besides the regular courses in history of music, hymnology, etc., it is proposed to give a general course on the "Evolution of the Organ," illustrated with lantern slides; "The Development of Organ Music," illustrated by recitals; the standard oratorios; folksong and carols; sacred music and art; great intellectual, social and religious movements as reflected simultaneously in their hymns.

Mr. Dickinson has returned to town from his Summer outing in the Berkshires, and is engaged on the revision of his programs for the coming season with the Mendelssohn Glee Club and the Brick Church choir and on a number of arrangements, for mixed chorus and for male voices, of ancient, traditional Christmas songs, which are to be brought out in a series of arrangements by Mr. Dickinson.

"PERSIAN GARDEN" SUNG

Opens Wanamaker Year with Recital by Organist Russell

The inaugural concerts of the season at the Wanamaker store, New York, began last Tuesday afternoon with a performance of Liza Lehmann's song cycle, "In a Persian Garden" and an organ recital of Wagner works by Alexander Russell. The quartet of soloists in the "Rubaiyat" cycle consisted of Louise McMahan, soprano; Elsie Baker, contralto; George Carré, tenor, and Albert A. Wiederhold, baritone. Mr. Russell officiated at the piano with his usual artistic discretion.

Mr. Wiederhold displayed a bass-baritone voice of much resonance and he scored strongly in his various solos of the Lehmann score, his delivery of "Myself When Young" being particularly effective. Miss McMahan received her tribute of applause for her pleasing interpretation of "I Sent My Soul," while Miss Baker found her happiest opportunity in "I Sometimes Think That Never Blows So Red." Mr. Carré won his share of approval with the lyric "Ah, Moon of My Delight."

Mr. Russell's musicianly offerings at the organ consisted of the Prelude to "Lohengrin"; the "Pilgrims' Chorus," from "Tannhäuser"; the "Liebestod," from "Tristan und Isolde"; "Magic Fire Music," from "Die Walküre," and the March from "Tannhäuser." The two "Tannhäuser" excerpts were especial favorites with the audience.

Big Summer Season of Gamble Concert Party

Probably no touring musical company has surpassed the Summer season of the Ernest Gamble Concert Party, which has a record of one hundred and nine programs given. Pilot Charles Gamble's bookings are all made by post and he says his booking expenses are to those of the traveling advance agent as a postage stamp is to a Standard Oil dividend. Next Winter appointments are already made in all sections of the country.

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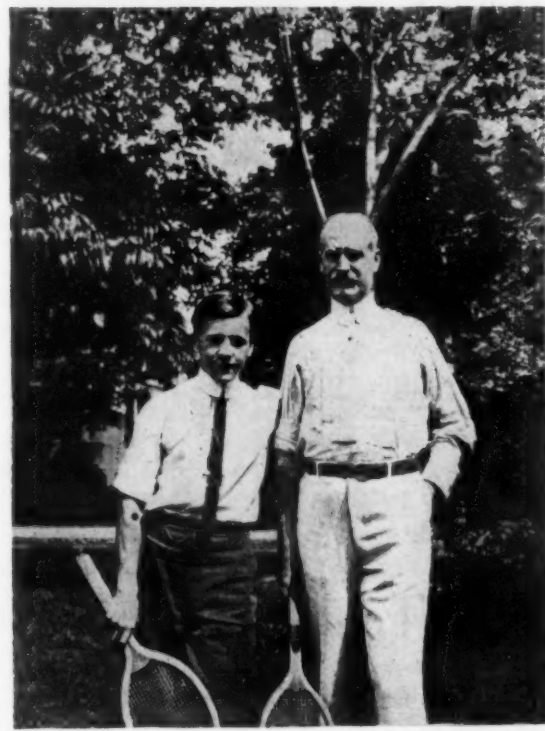
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HOW AMERICAN MUSICAL CELEBRITIES HAVE BEEN OCCUPYING THE LAST DAYS OF SUMMER



A Vacation Story in Pictures

ASBURY PARK, N. J., is the scene of picture No. 1. From left to right there appear Katherine Bamman, who manages the Barrère Ensemble of wind instruments; W. R. Anderson, the New York musical manager, and Florence Hinkle, the soprano, who has made several vacation appearances in concert and oratorio in Asbury Park and Ocean Grove. No. 2 is a view of Maude Klotz, the soprano, with her prize English bull, "Leone Hazelwyn II," taken at Bayhead, N. J. In No. 3 Harold Randolph, director of the Peabody Conservatory, Baltimore, is shown with his young pupil, Edward Morris, at Bar Harbor, Me., where Mr. Randolph spent August. The boy is a brilliant piano student, and both he and his master are enthusiastic tennis players. Marie Stapleton-Murray is the center figure of the three in picture No. 4. Mrs. Murray was the soprano soloist for August at Chautauqua, N. Y., where the snapshot was taken. With her are the "Two Graces," Grace Shattuck (on Mrs. Murray's left), a niece of Frederick Shattuck, and Grace Hallam, oldest daughter of Alfred Hallam, director of music at Chautauqua.

Clifford Cairns, the basso, figures in the picturesque view shown in No. 5. He was camping and salmon fishing in Nova Scotia when the picture was taken. In No. 6 Charles Wakefield Cadman, the composer, for whom Pittsburgh and Denver dispute possession, is revealed in company with N. J. Corey, manager of the Detroit Orchestral Association, in the great natural amphitheater at Morrison, Col., where they spent a day or two in August. Katherine Noack Fiqué, the Brooklyn soprano, is enjoying the magnificent view from Brown's Mountain on Mount Desert Island, Maine, in picture No. 7, the photograph taken by her husband, Carl Fiqué. Mme. Fiqué returned from her vacation August 31. In No. 8 Franz C. Bornschein is seen busily composing at "Huddle-Hut," Smithsburg, Md. No. 9 is a woodland glimpse of Celene Loveland, the Chicago pianist (on the right), with her pupil, Pauline Edwards, instructor in the piano department in St. Mary's School in Faribault, Wis. No. 10 shows, left to right, Edith Chapman Gould, the New York soprano; Helen Wright, pianist and pupil of Carreño, and Frances Mera, Mrs. Gould's accompanist. The photograph was taken at Casco Bay, Maine.

New Impresario in St. Paul Field

ST. PAUL, MINN., Sept. 2.—Lima O'Brien has entered the field as impresario and announces a series of "afternoon musicales" in the St. Paul Hotel. These concerts, five in number, will be distributed at convenient intervals during the season. Their character is guaranteed in the list of artists engaged. Mary Garden and assisting company will open the series on November 15. Rudolph Ganz will follow with a piano recital November 29; Namara-Toye and Lewis Shawe will appear in joint recital December 13; Jaroslav Kocian is booked for January 15, and Yvonne

de Treville, with William Wade Hinshaw, will close the series January 24.

Miss O'Brien's season bids fair to be busy. October will find her filling her engagement as accompanist for Riccardo Martin during his Western tour, after which she will resume her place as impresario, concert performer and teacher in the local field. F. L. C. B.

Dalmorès at Swiss Summer Home

Charles Dalmorès, the noted French tenor, is at present at his Summer home at Copet, Switzerland, and will remain there until the end of September. He will

then fill short engagements in Munich and Prague and will come to the United States in time for the opening of the Philadelphia opera season on October 31.

L. E. Behymer in New York

L. E. Behymer, the Los Angeles impresario, arrived in New York early this week on the *Cleveland*, after an extended pilgrimage to the musical centers of Europe. Mr. Behymer remained in New York for several days, concluding arrangements for his coming season on the Pacific Coast.

Mildenberg to Sue Damrosch for Missing Prize Opera Score

Advertisements offering a liberal reward for the recovery of the score of Albert Mildenberg's opera, "Raffaello," submitted to the Metropolitan Opera Company in its

contest for a \$10,000 prize two years ago and afterward lost while in transit from one of the judges to another, have appeared in New York newspapers this week. Part of the manuscript was returned to Mr. Mildenberg after the conclusion of the contest, but he declares that about 1,000 pages were missing.

A year ago Mr. Mildenberg sued the Metropolitan Company for \$50,000, and this suit is still in the courts. He states now that he intends to sue Walter Damrosch, one of the judges, for \$100,000 for negligence, charging that Mr. Damrosch was the last man to have the manuscript entire in his possession.

The number of public concerts given in New York last season was 379, or little more than one-fifth of the 1,800 such concerts given in Berlin during the same time. Of the New York concerts, 173 were orchestral and only 11 choral.

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Dear MUSICAL AMERICA:

It seems as if we were nearer to the National Conservatory idea than ever before. The air is full of it—several kinds of it, in fact, just now.

I had the reports given out by the papers last week in mind when I picked up Sunday's papers and received quite a shock; for here was a story of a national conservatory seemingly very different from the earlier accounts. From those I had learned that we might have a national conservatory along idealistic lines, issuing directly from the Government at Washington—something conceived in the paternal heart of Uncle Sam himself. I must confess, however, that my faith in the immediate fruition of the idea is not very great. I have heard the cry of "Wolf! Wolf!" too many times in this matter.

I thought at first that I was getting new light on the matter when I read the story in Sunday's Times. This told of a National American Opera School, not an institution conceived by the Government, but one projected by a group of millionaires, who in the course of their undertaking hope to obtain some help from Uncle Sam's pocketbook. This undertaking has shaped itself around the personality of Putnam Griswold, who, according to

the report, declares that the project is already far beyond the theoretical phase.

But all this turns out to be a wholly different matter from the other, and so we have two national conservatories in the wind.

In making any kind of a national conservatory this latter procedure might seem a little like putting the cart before the horse. Yet it may be that only by such a reversal we can make progress under the circumstances. In view of the many times that the discussion of a national conservatory has come up in Washington in the last half century it must be admitted that the nation is a bit slow in the matter. It may be that a little coaxing may be necessary. And what appeal could be stronger than the initiative of a group of millionaires! It astonishes me, however, to hear of anyone finding millionaires who will go to work on this basis. The report says that the institution will be "as uncommercial as possible," and that "it will seek above all to obtain the official hallmark of the National Government," and further that "some form of government supervision, distinctly separate from government control, is wanted, together with a nominal annual subsidy not exceeding \$50,000."

Now it strikes me that when Uncle Sam finds a group of millionaires so willing to undertake this matter he will live up to his reputation for shrewdness, wink the other eye, and tell them they are very welcome to found such an institution. But if he doesn't need to open his pocketbook, why should he? That would throw it back on the millionaire philanthropists—if you will pardon the contradiction in terms.

The institution, it appears, is to be "as uncommercial as possible." I have known a good number of millionaires, and if they are real millionaires, that is to say, not Broadway "millionaire kids," their natures are fundamentally grounded in the idea that a dollar must make a dollar—or ten, or a hundred, as the case may be, according to the sponge-like quality of the stock. There is one exception, and that is in reality no exception at all—a dollar may be let go in the cause of advertising. Now, opera will advertise millionaires. It stands in the metropolitan limelight. But I find myself asking whether a conservatory will serve the purpose as well. Its locality would probably be at some distance from the daily rounds of the millionaires' affairs, and its pedagogical aspect might not serve well in the lending of glamour.

There are, I must assure you, exceptions among millionaires—I have known them—men who have done good for the sake of good, without anyone knowing it but the beneficiaries, and with no possible return, either in money or advertising. But to find a group of such persons—well, Diogenes would have to tramp a long way with his lantern on such a quest!

Nevertheless, Hurrah! for the National Conservatory! However we get it, I'll back it up with an enthusiasm which will force its way to the front, even through the mask of cynicism which I must wear.

Speaking of millionaires, I saw one the other night in an interesting light. This was no other than the Steel King, Charles M. Schwab, in the rôle of giving a concert. I do not mean to say that he took the stage, but he filled the bandstand at Central Park, which was enlarged for the purpose, with his Bethlehem Steel Works Band of one hundred players, on last Sunday evening.

Franz Kaltenborn had given an excellent Massenet Memorial Concert in the afternoon, and during that the rain had deferentially held off. But the Weeping Ones of the Sky, as the Indians regard them, were in a different mood in the evening. There was the big band immaculately uniformed, and there was a crowd of five to ten thousand who had ventured out despite the threatening aspect of the elements.

Up in front sat big and genial Charles Schwab, looking like a large sized healthy boy. Around him were seated a number of young men whom I took at first to be a bodyguard of private detectives, but they turned out to be merely reporters straining to catch every word that fell from the great man's lips. They learned that this band was one of his pet hobbies, that its members were all ironworkers, puddlers, molders and others, that none of them drank, that the millionaire paid all the expenses of the band, that he allowed it to go on tour, that he allowed the men to keep all the money they could earn through the performances of the band, and many other interesting matters.

Meanwhile the rain, which had begun about simultaneously with the concert, was increasing, and all those in the great audience who had umbrellas put them up. Park Commissioner Stover shared his with Mr. Schwab, and all who had them shared them with as many who didn't have them as possible—and the rest went without.

Such devotion you never saw! Harder and harder the rain came down, and not a

soul budged. The players crowded closer to the covered portion of the bandstand. The women drew in their skirts, the men turned up their trousers, and all, including Mr. Schwab, huddled under such shelter as they could get without moving from their places. As the rain came more furiously Mr. Schwab was astounded to see the people remain. Nevertheless he seemed to think that they ought not to be encouraged to stay out in such a down-pour, and he stepped up and told the leader to close with the piece in hand.

But did the leader close?

Not a bit. He went straight on, like the Charge of the Six Hundred, playing out the program and many encores.

After the concert had been in progress for over an hour there came a flash of lightning, a peal of thunder, and a veritable cloudburst. Half of the crowd broke for shelter, but the rest stayed. It was too much for Mr. Schwab. He had been showing himself an excellent sport, chatting gaily with everyone around him, with the water running from his ears, his collar, his sleeves, everything he had on. But this was too much for him, and he made for his limousine. Before he went I heard him say that all music was good which gave pleasure to the people, be it ragtime or symphony; and he paid high tribute to Steven Foster and Ethelbert Nevin, because they have written melodies which have lived.

At a quarter of ten I was drinking coffee in the Casino in the park, but I could still hear the band playing and the clapping of many hands. The sportsmanship of Conductor Weingartner (such was his name) and the band will not soon be forgotten by the crowd, and the same may be said for the crowd in the estimation of the band.

A little more than a month ago you told me they were going to start things going at the Metropolitan next November with the "Magic Flute." Now it's the "Huguenots." What will it be next? I know perfectly well that it will be something else, for they always change their minds about four or five times about opening operas. Last year, you will remember, they said things about beginning with the "Donne Curieuse" (heaven be praised that they didn't!) and they finally ended with the trusty "Aida." The year before that it was to be the "Girl," so, of course, it was something else.

You know my philosophy on the subject of inaugural attractions. I have always stoutly maintained that the first night is no time for novelties—new or old ones. The audience is the thing and the opera isn't. I think that last year's eventual selection showed that Mr. Gatti was of my mind on that topic and I shouldn't be at all surprised (and should be considerably gratified) if within the next couple of months you'd be telling of the substitution of something else for the "Huguenots."

One thing has impressed me considerably, though—namely, the manner in which the Metropolitan will adhere to its very sacred and nobly idealistic policy of performing operas "in the language in which they were written" and give the "Huguenots"—which Scribe wrote in first rate French—in Italian! I am really beginning to fear that these "ideals" are sufficiently elastic and can be stretched to the breaking point by a singer who doesn't happen to know a rôle in the original language and finds it too much work to study it. I haven't entirely forgotten the "Mignon" of a few years ago which was Italianized because Mr. Bonci did not have the French *Wilhelm Meister* in his repertoire.

Well, it's a good thing that Charles Henry Meltzer is in Europe just now and that he is busy writing about everything in the world except music and opera in English. However, I foresee trouble when he gets back. I am asking just how the Metropolitan is going to clear itself of that Italian "Huguenots."

While we're on that awful question of language—did you notice Phil Lydig's announcements for Chicago in last Sunday's

papers? The thing in it that delighted me particularly was his statement that Kienzl's German opera "Kuhreigen" would be sung not in the original language, but in French, because the opera dealt with a French subject!

Oh, well, what's the use? I suppose logic is one thing and opera managers another! First they tell us that the proper thing is to have an opera in the language in which it was written—a claim which, I admit, can point to some solid logical foundations. Then, when we've settled down peacefully, comes the news that operas are just as good in the language of the country about which they are written. According to that theory we can look forward expectantly to "Madama Butterfly" in Japanese, "Aida" in Egyptian, "Tristan" in some form of Irish, "Samson and Delilah" in Hebrew and—but make up the rest for yourself!

In these essentially unoperatic days I don't want to waste too much time on unseasonable matters (Question: What is seasonable in music at this time of the year outside of the psychology of ragtime and municipal concerts?) but I feel like supplementing my question, "Why open with the 'Huguenots'?" with "Why the 'Huguenots' at all?" Is it possible that they are giving us that in response to our clamor for French opera? I hope not. For even though the opera is full of ballets and was written to a French libretto and for the Paris Opéra it isn't the real thing.

I know that in the days of Grau the public used to run to the "Huguenots" and pay seven dollars a seat to hear a cast that included seven stars. But we have traveled a longer musical distance since then than most of us realize, and I am seriously questioning whether the Meyerbeer work has sufficient vitality left in it to keep its head above water with even Caruso, Frieda Hempel and heaven knows whom else in it. I remember hearing the opera down at Hammerstein's a few years ago, and, though seven stars didn't shed light on it, it was still sufficiently well done to enable one to judge discriminatingly of its merits. Take my word for it, Meyerbeer has worn dangerously thin and bare. There's the beautiful love duet left, and there's the bombastic "Benediction of the Poniards" and some choral tunes. But outside of these there are dreadful, dreadful stretches of emptiness and dullness. I hope for the best, but—I am none too confident. It really makes me feel blue to think that we are to get that and yet that we cannot have our poor, dear Massenet's wonderful "Jugler" or Saint-Saëns's great "Samson and Delilah" in the repertoire. When I pleaded for French opera last Spring I ought really to have specified "no Meyerbeer."

I have heard it whispered that Mascagni's "Iris" is another possibility for the coming Winter. Why "Iris," pray? Except for its prologue the thing has never made any impression here—and that even though it was admirably given, with Eames, Caruso and Scotti in the cast.

The most important piece of news I have heard of late is that Mme. Nordica has returned to America, weighing thirty pounds less than when she left it, which to my thinking does not speak well for European cooking.

Also, the latest thing in Western criticism is worthy of record. It comes from the Emporia (Kan.) Gazette. The critic says, "The fact that nearly every phonograph owner has one or two Caruso records for grand-stand purposes has become the theme of newspaper jokes. The Gazette Phonograph Band fell for Caruso long ago and has been regretting it ever since. Caruso probably is a fine man, but he can't sing."

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PERFECTING PLAN OF GREAT OPERA SCHOOL

Project of National Conservatory Near Launching Stage— Griswold's Work

Ambitious plans for creating a great national conservatory of opera in the United States, endowed by millionaires and perhaps subsidized by the government, are about to reach the launching stage. The origination of these plans was announced several months ago in *MUSICAL AMERICA*, and now from Berlin through the *New York Times* comes announcement of their extension.

The movement will be taken actively in hand within the next few months by Putnam Griswold, the American basso of the Metropolitan Opera, who is putting in six busy weeks in Berlin preparing for the coming season's work in New York. Mr. Griswold declares that the project is already far beyond the theoretical phase, and is, indeed, so far advanced that its early realization depends practically on the selection of a location mutually agreeable to the philanthropists who are ready to furnish financial support.

"The suggestion for the establishment of an American national school for opera," said Mr. Griswold, "was submitted to me at the close of the Metropolitan season last Spring. The persons who made it seemed to think that I was a fit one to approach, because they said I typified an ideal in their minds, namely, the American singer who, after comprehensive experience abroad with both the pedagogic and the practical sides of the operatic profession, had returned to his own country for the pursuit of his career.

"Their primary object is, in their own words, to breed a race of native American singers, teachers and composers, who shall eventually not only obviate the necessity for young Americans to study music abroad, but who will some day make it perfectly easy to produce grand opera in the United States with superior home-grown talent.

"The institution which it is desired to create is to be as uncommercial as possible. It will be its aim to produce artists, not div-

idends. It will seek above all to obtain the official hallmark of the national government, like the Conservatoire of Paris and the Royal Academies of Music in Berlin, London and Paris. Some form of government supervision distinctly separate from political control is wanted, together with a nominal annual subsidy not exceeding \$50,000.

"The philanthropists who are fathering the enterprise would furnish all the money necessary for establishing and maintaining the school over and above the amount of the federal subsidy and the nominal tuition fees.

"At the present the principal stumbling block is the question of location. I personally favor the vicinity of New York because the manifold operatic, orchestral, and concert opportunities in and around the metropolis alone provide the international atmosphere so essential to the music student. Some friends of the enterprise favor the Far West. Others say Chicago, because of its geographical convenience for the country at large.

"The location problem once solved—and we do not think that it will prove insurmountable—we shall proceed actively to conduct a public propaganda for the idea, principally with a view to popularizing the notion of nationalizing the school.

"The project threatens no peril to any existing musical college or teacher of genuine quality. It spells disaster only to the quack musical practitioner. The men and women back of the scheme are practical as well as public-spirited. They are convinced that its realization will be a long step in the direction of placing the American operatic standard on a level which need not fear comparison with any in the world."

Céleste D. Heckscher, Composer, Weds

GREENWICH, CONN., Sept. 2.—Céleste D. Heckscher, the composer, daughter of Mrs. Austin Stevens Heckscher, of Philadelphia, was married to Edwin Oscar Perrin, of New York, to-day, in St. Bede's Chapel at Rosemary Hall. There were fifty guests. The bride's mother and her sister, Anna M. Heckscher, stood with her, and her brother, Richard M. Heckscher, gave her away. The Rev. W. I. Magill officiated. After a wedding breakfast Mr. and Mrs. Perrin started on their wedding trip in an automobile.

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How Can American Music Students Succeed?—Advice from Dr. Wm. C. Carl



Dr. William C. Carl, the New York Organist and Teacher, Photographed at Chateau-d'Oex, Switzerland, with a Diminutive Guide in the Native Costume

[EDITOR'S NOTE.—Dr. William C. Carl, Head of the Guilman Organ School, has been spending his vacation in Switzerland at Chateau D'Oex, whence he sent to America the appended answer to the question, "How Can Our Music Students Succeed?"]

By DR. WILLIAM C. CARL

HUNDREDS of young men and women are at this moment making plans to leave their homes for study. It may be either for New York, Boston, Chicago, Philadelphia, or for one of the art centers in the Old World. How great are their ambitions, with the prospect of a professional career in the near future.

The aspirants are encouraged by the successful careers of many Americans. For instance, Lillian Nordica came from Maine, and conquered both continents. Sybil Sanderson from California, and brought Paris to her feet. Riccardo Martin was a second tenor in the Mendelssohn Glee Club and he has had great success in London and New York. Maud Powell has attained the undisputed place as the foremost woman violinist of the United States. Olive Fremstadt arrived in New York without friends or money, a poor girl, and is one of the world's leading prima donnas to-day.

Clementine De Vere received \$3,500 as her yearly salary, when filling the position as soprano in the West Presbyterian Church, New York. Mary Garden was a chorus girl at the Opéra Comique in Paris, waiting for her opportunity, which came one night when she sang "Louise" at a moment's notice and without rehearsal, winning a success seldom equaled. Emma Eames, Geraldine Farrar and Emma

Thursby, should be included in this list, together with the names of other Americans who have achieved a world-wide reputation.

This is all most alluring, and it makes one think, "if these people have been successful, why shouldn't I?" This is a sane question and well worth considering.

Each year there are thousands who come to our large cities for study. Hundreds go abroad. Some of our conservatories enroll as many as 2,000. What becomes of this vast army? Many of our best artists were poor, with little or no funds to draw from. In fact it seldom happens that talent and riches go hand in hand. How did they succeed? First of all, they were willing to work until they had mastered the foundation principles and then patiently persevered until the artist's level was reached. How many students to-day are willing to rehearse a single phrase (vocal or instrumental) for hours at a time? Not for one day, but for days and weeks. This is what these people have done and are still doing, and that is why they are great.

It must not be understood that a phrase should be studied in a mechanical way—not so—once the notes are conquered, then light, shade and color should be infused into the composition until finally it becomes a vehicle for expressing the sentiment implied by the composer.

How many do this? Very few, and why? Because the tendency is to hurry, and strive for a position of some sort in far too short a space of time, and then perhaps to cease studying seriously altogether. While all students have not the same degree of talent, it is within the province of everyone to reach a higher

state of perfection, if right methods are employed and the time judiciously utilized.

The Karlsruhe Court Opera will produce during the coming season an opera entitled "Suleima" by a seventeen-year-old composer, the son of a Muhlhausen physician named Bienstock.

The late Andrew Lang was president of Edinburgh's Dunedin Association organized last season to promote the development of Scottish music and to preserve all that pertains to Scottish minstrelsy.

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Two compositions of Celeste D. Heckscher, the American composer, "Jota Aragonesa" and "Old French Dance," will be given during the month of September at the Pittsburgh Exposition by an orchestra under the direction of Wassili Leps.

Charpentier's "Louise" will be sung in English for the first time next month by the Quinlan Opera Company in England.

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CHAUTAUQUA MAKES MERRY WITH TOY SYMPHONY



Members of the Musical Colony at Chautauqua, N. Y., as They Appeared in a Toy Symphony for the Benefit of the Sherwood Memorial Fund

SEVERAL of the members of the musical faculty of the Chautauqua, N. Y., assembly recently organized a vaudeville program for the benefit of the Sherwood Memorial fund, of which the principal feature was a Toy Symphony played by the musicians in costumes of childhood. Mrs. E. T. Tobey was the conductor of this impromptu musical organization.

In the above picture the members of the *Kinder Symphonie* are shown as follows:

Lower row, left to right, Charles C. Washburn, vocal department; Ernest Hutcheson, piano; Myron A. Bickford, stringed instruments; Frank Croxton, basso; Thomas Garner, musical editor of the Chautauqua daily; Orley H. See, violinist; top row, Miss Moore, Miss Woods, Mrs. Ernest Hutcheson, Lucy Wingstaff, Lynn B. Dana (accompanist), Mrs. Tobey, Chauncy Schydehealer, Lilly Pillsbury, Mr. Weisman, Laura Posey and Alfred Hallam, director of music at Chautauqua.

WAKEFIELD QUILTS OPERA FOR DAMROSCH OPERETTA

Metropolitan Contralto Sees in New Sphere a Better Opportunity for Young Singers

One frequently hears of a successful comic-opera singer entering the field of grand opera, but the reverse process is less often encountered. Announcement was made some time ago that Henriette Wakefield, the contralto, one of the younger American singers at the Metropolitan Opera House, was to have the leading rôle in Walter Damrosch's new comic opera, "The Dove of Peace." There was some surprise

when the fact was made known, for many had noted Mme. Wakefield's splendid work at the great opera house and could not understand why she was to depart from its ranks. Mme. Wakefield was connected with the Metropolitan for three years, and in that time she acquitted herself most creditably of all the work assigned to her.

On returning to New York last week to begin rehearsals, Mme. Wakefield gave a *MUSICAL AMERICA* representative this explanation of the change in her sphere of activity: "To score in light opera seems to me not only the most natural, but the only possible way for a young American

singer with operatic aspirations to make a legitimate success. I am as enthusiastic about Mr. Damrosch's new operetta as anyone could be; it is finely planned and is very effective, and my part is well suited to my voice.

"The opportunity to do something in the Metropolitan is rarely given to the young artist. Rôles are assigned and studied by the younger singers and that's where the matter ends. Occasionally, in the case of a well-known singer's being indisposed, one of our younger singers gets a chance. This happens infrequently, and consequently progress is slow. In my own case I can tell you that I had several parts ready, among them the rôle of *La Cieca* in 'Gioconda,' which I was promised. The rôle was never given to me, however, and singers for the part were imported from Boston whenever our Metropolitan contraltos were not billed. I remember singing the big aria from this rôle at a Sunday concert, on which occasion Mr. Toscanini remarked that he did not know that I had the part ready.

"In my work in 'The Dove of Peace' I intend to do my utmost toward adding to what reputation I have already made. It is no ordinary musical comedy; it is light opera, but of a very high order. This, I have noticed, is also true of the newer works in light vein of the European composers; the music is better made, and it requires singers of greater training than did the older works. I may return to the grand opera work at some later time, but at present I am anxious to show what I can do in this. 'The Dove of Peace' should meet with country-wide approval; the choice of the cast is the result of Mr. Damrosch's hearing innumerable singers, and the production is being very carefully made; furthermore, the plot will arouse patriotic feeling in its essentially American theme, while the final chorus, patriotic in spirit, will become a household and school song, I am sure."

Mme. Wakefield, in addition to her work at the Metropolitan, has sung in a large number of concerts under the direction of M. H. Hanson and may be heard in concert later in the season. Her time will be largely occupied, however, with the Damrosch work, and it is on this that her energies are now being spent.

Germaine Schnitzer, the distinguished Viennese pianist, has been engaged to appear as soloist with the Cincinnati Symphony Orchestra at Dayton, O., March 4.

MILDENBERG FINDS OPERA INSPIRATION IN SCENE OF STORY



Albert Mildenberg, the New York Teacher and Composer, at Fiesole, Italy, Where the Scene of His New Opera Is Laid

Albert Mildenberg, the New York composer and head of the Opera School, of New York, has been at work on a new opera, for which he gained inspiration on a European tour. In the above picture Mr. Mildenberg is seen at Fiesole, Italy, a small town on the heights above Florence. This is the scene of Mr. Mildenberg's new opera. The cross roads shown here are to be portrayed as the opening scene, and photographs of the surrounding country, with its art treasures, will be reproduced in the scenery to be used in the production.

Mr. Mildenberg will resume teaching at his Carnegie Hall studio, New York, on September 15.

The Western tour of Mr. and Mrs. David and Clara Mannes will begin toward the end of February and last well into March.

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MUNICH'S annual Mozart Festival in the Residence Theater closed with a performance of "Cosi fan tutte," of which Bruno Walter, the conductor, from the Vienna Court Opera, appears to have been the bright particular star. This year's performances have drawn greater audiences than ever, a fact that is holding good also in the case of the Wagner Festival at the Prince Regent's Theater.

Many celebrities have been seen at the delightful little Residence Theater, and among them none has had more interest for the lay public than Eleonora Duse. The great Italian tragedienne was early on the scene, and at the performance she attended of "The Marriage of Figaro" were present also Mr. Gatti-Casazza and Andreas Dippel. The cast had Fritz Feinhals as *Almaviva*, Schreiner as *Figaro*, Maud Fay as the *Countess*, Hermine Bosetti as *Susanne*, Frau Tordeck as *Cherubino*, Raoul Walter as *Basil* and Geis as the *Gardener*.

The opening "Meistersinger" at the Prince Regent's was sung with Fritz Feinhals as *Hans Sachs*, Heinrich Knoté as *Stolzing*, Geis as *Beckmesser* and Frau Bosetti as *Evchen*. "Tristan und Isolde," two days later, had Mrs. Charles Cahier for the *Brangaene* and Edyth Walker and Knoté for the lovers. In the first "Ring" cycle Mme. Schumann-Heink was *Erda*; Maud Fay, *Sieglinde*; Edyth Walker, *Brünnhilde*; Frau Bosetti, the *Forest-Bird*; Eva Clairmont, Miss Matzenauer's successor, *Fricka*; Feinhals, *Wotan*; Knoté, *Siegfried*; Zador, *Alberich*; Kuhn, *Mime*.

IN the course of a recent article on Bayreuth the Vienna playwright, Hermann Bahr, who married the Wagnerian soprano Anna von Mildenburg, let slip the remark that participants in the Bayreuth festivals receive no fees. As this idea, despite repeated official refutation, still is accepted as the truth by many people, a representative of the Bayreuth powers has issued one more official statement on the subject:

"Inasmuch as the words of the Bayreuth champion Hermann Bahr regarding the unremunerated participation of artists in the Bayreuth festivals are likely to give rise to a misunderstanding, the festival administration feels called upon to make it known that the sum paid out for the solo personnel of a festival amounts on an average to \$40,000. The cost of orchestra, chorus and corps of stage mechanics runs up to about \$67,500. The total expenses for the festival of 1911 were \$148,113.40.

"That Herr Bahr should have the idea he expressed is quite comprehensible. He was under the impression that his wife, Anna Bahr-von Mildenburg, the *Kundry* of the Bayreuth 'Parsifal' performances, was no exception to the rule. As a matter of fact, apart from her the conductors are the only ones who contribute their services without remuneration."

Further light is shed upon this subject by a special article on Bayreuth that appeared in the New York *Staats-Zeitung* about a year ago. To quote a few sentences to the point: "The soloists are paid comparatively little, for they receive only an 'accommodation reimbursement,' which amounts altogether to from \$1,000 to \$1,500. At the same time there are some artists who sing important rôles who are quite content with \$300 or \$375, while a few refuse to accept any return whatever. Notwithstanding, a considerable sum results. . . . The conductors demand no salary whatever, but a fine residence is placed at their disposal."

The present agitation made by the "Friends of Richard Wagner" for special legislation to prolong the Wagner family's monopoly of "Parsifal" has prompted Herr Bahr to volunteer to "stump" the country in behalf of the movement. The plan adopted is to have a new copyright bill passed through the Reichstag before the

end of 1912, extending the copyright period from thirty to fifty years. This, if enacted, would defer the evil day of "profaning" "Parsifal" until 1933.



Bayreuth Singers Off Duty

From left to right: Paul Knüpfer, basso, of the Berlin Royal Opera; Frau Urlus and Jacques Urlus, tenor, of the Leipzig Municipal Opera, who made a brief visit to this country last Winter to appear in Wagnerian rôles at the Boston Opera and will return for more appearances there and a Metropolitan engagement during the coming season. At this Summer's Bayreuth Festival Herr Urlus has been singing *Siegfried* in "Die Walküre," while Herr Knüpfer's rôles have been *Hunding* in "Götterdämmerung" and *Veit Pogner* in "Die Meistersinger."

Herr Bahr's views embody an entirely new principle in copyright legislation. The "material interests" of composer, painter and author, he urges, are already sufficiently well safeguarded; what is needed is the protection of their "artistic interests."

While the moving spirits of the campaign are hopeful of enlisting the Kaiser's influence in behalf of the proposed measure, it is recognized that the two dominant parties in the Reichstag—the Roman Catholic Center and the Social Democracy, who together constitute an overwhelming majority—are opposed on principle to class or special legislation of any kind. Conspicuous among the many prominent zealots for the extension of the Bayreuth monopoly are Arthur Nikisch, Max Reger, Eugen d'Albert, Engelbert Humperdinck, Richard Strauss, Wilhelm Kienzl, Henri Marteau, Conrad Ansoerge, Albert Niemann, Ferdinand Löwe, Max Klinger, the sculptor, and Dr. von Harnack, the well-known Berlin University professor.

On the other hand, various and sundry opera directors are planning well into the future for a place in their répertoires for "Parsifal." Hans Gregor, director of the Vienna Court Opera, is one of those who intend to produce the work just as soon as the copyright expires. Directors Kufferath

and Guidó, of the Théâtre de la Monnaie, Brussels, are credited with a similar plan, while the General Intendant of Stuttgart's court theaters has made up his mind to have it given every Good Friday.

THE first dark-eyed little *Madama Butterfly* over whom an American audience ever wept a little weep is playing the leading woman's rôle just now in a little domestic drama in Budapest that has had disastrous developments for an idolizing husband. For, though it was not suspected here, Elsa Szamosy was already a "madama" when she came to this country to sing *Cio-Cio-San* in English for Henry W. Savage. This is the story as they are telling it in Budapest, where, according to *Le Ménestrel*, it is the one subject of conversation:

And so the days and years passed and life, to all appearances, was one prolonged honeymoon in the Samlo household, until one fine day it suddenly dawned upon the husband that the heart of the little *Madama Butterfly* who had died a stage death over and over again for love of a fickle, forgetful lover had been won away from him by a tenor—of course it must be a tenor—a tenor whose name is given in the report as Koernyei. The unhappy Dr. Samlo, being of a more affectionate than philosophical disposition, was unable to bear the blow and went insane. He is now confined in a sanatorium, and all Budapest is talking.

EVEN the most cordial of ententes cordiales is powerless to prevent occasional outbreaks of that typographical plague ever present with all peoples, the Printer's Error. Thus the program of the concert given by English school children at the Paris Hôtel de Ville at the tournament held under the auspices of the municipality of Paris a few weeks ago contained, as the title of the singing visitors' national anthem, the item: "God Shave the King."

ADDITIONAL particulars that have leaked out in regard to Richard Strauss's new opera, "Ariadne auf Naxos," indicate that in view of the opportunities created in "Le Bourgeois Gentilhomme" for music, and the fact that the new one-act music drama must always be given following the Molière comedy, the composer found it necessary to write incidental music to the play as well. Strauss's literary partner, Hugo von Hofmannsthal, in compressing the five acts of "Le Bourgeois Gentilhomme" into two found it easy to make the condensation without mutilating the main idea merely by leaving out many bits of topical satire which have lost their point somewhere in the intervening chasm of time.

To each of the two acts of the play Strauss has written a short overture. Moreover, he illustrates musically the entries of the leading characters. For instance, the principal person, *Monsieur Jourdain*, whose daily study is to ape the aristocracy, is reflected in a swaggering flourish of trumpets. He has to parade his accomplishments, as developed by his various masters, as in dancing, to the music of a minuet; fencing, in a lesson with his instructor, during which all the blows and parries are ingeniously pictured by the orchestra, and singing a song in which he is supposed to get hopelessly off pitch.

Then there is a ballet of considerable length danced by the tailor and his assistants, and a duet for a shepherd and his cold-hearted lady. At the end of the first act the doors are thrown open and the audience hears M. Jourdain's band practising the overture to "Ariadne on Naxos," all the members playing the most difficult passages of their respective parts at the same time—a fine opportunity, not to be lightly thrown away, for Straussian method in Straussian madness of cacophony! With the close of the second act the opera proper begins.

RUMOR has been concerning itself industriously in Paris with Edmond Rostand as a new source of inspiration for opera composers. On the face of things it would almost appear that the lyric use to which Walter Damrosch and William J. Henderson have put his "Cyrano" has opened up to him the vista of new collateral possibilities for immortalizing his literary products. For instance, he is credited with the project of reducing "La Princesse Lointaine" to an opera libretto for a composer whose name is not divulged, and with the promise of supplying Sylvio Lazari, composer of "La Lépreuse," with an opera book at an early date, while Massenet was supposed to have decided to make an opera of "La Samaritaine."

How much or how little truth may lurk in these reports is a matter of pure conjecture, however, as, when the poet's private secretary was requested by a Paris publication for confirmation of them, his reply was, "Oblige me by furnishing me with another occasion on which I can be agreeable, but as a matter of fact M. de Rostand never confides in any one as to his projects."

Concerning Anatole France in a similar capacity, however, more definite information is available. He has agreed to let his

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 11]

"Les Noces Corinthiennes" be turned into an opera by Henri Büsser, one of the conductors at the Paris Opéra, the composer of a lyric drama, "Daphnis and Chloe."

M. France has insisted that the composer himself shall write the book, under the author's own supervision, with no librettist as a go-between. And while he has consented to an alteration here and there in the strictly Alexandrine verse of his play, his choruses, as Greek in spirit as Swinburne's, though utterly different from them, are to be used in the opera without the change of a word.

ARTHUR NIKISCH'S wife, Amelie Nikisch, will be brought to the attention of New Yorkers as a composer next March. It will be recalled that an operetta from her pen, entitled "Meine Tante Deine Tante"—literally translated, "My Aunt Your Aunt"—was produced in Dresden last season. Not only did she provide the music, she also wrote much of the libretto, her collaborator being Ilse Friedländer. Adolf Philipp, of long German-American stage experience, has now announced "Meine Tante Deine Tante" as one of the novelties to be given at his new theater in 57th street by the operetta company that is to take possession of it late in the Winter when he takes his regular company out on the road.

WHEN Felix Berber, the violinist, transferred his household goods from Geneva to Munich a short time ago he left vacant the position of first violin instructor at the Conservatoire in the Swiss city. For this post has now been secured a musician well known in the Middle West of this country from his few years' sojourn in Chicago and Cincinnati. It is Hugo Heermann, who since his return to Europe from America has made his headquarters in Berlin. The beginning of the new school year will see him established on the shores of Lac Léman.

And that geographical peg for musicians who flock to Switzerland suggests Désiré Pâque and the new symphony he has to show for his Summer vacation. That is

to say, the symphony already well under way when the flitting time overtook the composer has been brought to completion during the Summer. According to *Le Courrier Musical* this, Pâque's third work of its form, is of proportions gigantesques, with 1629 measures, three parts, seven subdivisions, 45 movements, 68 string instruments, 39 wind instruments and nine instruments of percussion.

RHYTHMIC gymnastics evidently do not absorb all of Jaques-Dalcroze's inventive resources. For some time it has been known that this Swiss director of an institution at Hellerau, near Dresden, for bolstering up a weak sense of rhythm by means of a system of gymnastics, has been aspiring to the laurels the lyric stage can give to a composer. "Prometheus" is the name of his opera, for which he has been his own librettist. Leoncavallo, too, has a new opera on hand inspired by the same subject and bearing the same title, but it is safe to assume that the two works will diverge so widely in treatment and style as completely to lose sight of each other.

Jaques-Dalcroze has already proved his quality as a composer. His violin concerto in C minor has been played by first-rank artists such as Henri Marteau and Carl Flesch, while his lyric suite, "A Winter Evening," and especially his songs for children, are well known in Continental Europe. His wife, Nina Jaques-Dalcroze, is a concert singer and she probably has done most to give his songs publicity.

ON the occasion of his recent sixtieth birthday Alfred Grünfeld, the Viennese pianist, received a small fortune in gifts from friends and admirers of his essentially elegant art. Among them was a purse containing, if the *Neues Wiener Journal* did not see double, or triple, the sum of \$60,000, which had been collected by one specially ardent spirit in his circle of friends. The comment, "Alfred Grünfeld is thus exempted for the rest of his life from the necessity of viewing his art as synonymous with his bread-and-butter," seems superfluous.

J. L. H.

ARCHER GIBSON'S PATRIOTIC MUSICAL "CREDO"

[From the New York Evening World]

"I believe in American music," declares Archer Gibson, the New York composer and private organist to Henry Clay Frick, the millionaire. "What do I care about the way my grandfather played the organ? I play it the way it expresses the most to me. So also what do I care about the way they do things abroad and the pattern set hundreds of years ago? I wasn't educated broad, and I try to keep all I know from going. What's the use of going to study in a musical graveyard? There are no red musical corpses left over there. The music we will produce in the next few years is going to be alive. The 'rags' and 'turkeytrots' are forms of it, very low, but true to the lives of the type they make their appeal to. It is the music of the higher grade ideal American that I strive to write. But that music must be alive and real. Like their absinthes and bene-

dictines and other abnormal things, the French chase after the abnormal in music. Why startle the ears with musical acrobatics and say it is the last word in Art? The Germans pursue the stolid way. Their music, like their natures, runs to the phlegmatic. It is overloaded and pedantic. What have we in our national character to warrant seeking their schools through for means of expressing the feelings of America?

"There is only one nation in Europe whose feelings are as a nation somewhat akin to ours, and that nation is Russia. You have only to remember what an effect the wild music of Tschaiakowsky has in this country. As music it is perfect in rhythm and harmony, but in no nation except our own and Russia it is loved. American music in the ultimate will be red-blooded, whatever else it may be, and it will be great because it will be true."

Ernest Hutcheson Leaves for Year in Germany

Ernest Hutcheson, the eminent pianist, sailed with his family on Saturday morning, August 31, for Berlin, where he will take up his residence for a year. Mr. Hutcheson is on a leave of absence from the Peabody Conservatory in Baltimore, and he will make several important appearances in concert and recital in Germany this season. Though his main work will be concert-playing, eight of his artist-pupils will continue their studies with him in Berlin. Before sailing, Mr. Hutcheson finished his work as the piano department director in the Summer session at Chautauqua, N. Y., which proved to be the most successful he has ever conducted.

Connell with St. Paul Orchestra

Horatio Connell, the popular baritone, has been engaged by the St. Paul Orches-

tra as soloist for the concert on November 10.

Beatrice Goldie Begins Studio Season Early in September

After a vacation spent in the Catskill Mountains, Beatrice Goldie, the New York vocal teacher, has returned to take up her teaching at her West Seventy-second Street studio, beginning September 3. Mme. Goldie has several successful professional pupils, among them Mary Baer, who attracted considerable attention on the Madison Square Roof Garden this Summer. The young singer was engaged for a week, but her singing pleased so much that her engagement was extended throughout the entire Summer. Another pupil is Esther Cooney, who has been spending the Summer at Newport, where on August 21 she entertained a brilliant audience in one of the fashionable drawing rooms.

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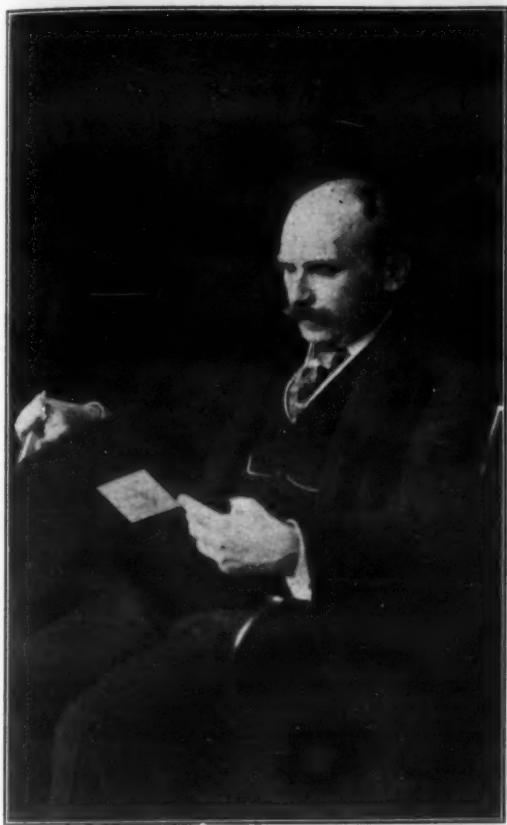
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"DAY OF 'LEIT MOTIF' OVER"—D'ALBERT

"Old-Fashioned," Says the Composer of "Tiefland," Who in His Own Operas Strives Always for the Mood of the Scene—Now Working on His Tenth Opera—His Ninth, "Liebesketten," to Have Its Première This Month in Dresden—The Composer's Summer in the Semmering

By EDWIN HUGHES

TWO and a half hours south of Vienna, nestled in among the fragrant pines of the Semmering, lies the little "Marktflecken" Spital, a community of healthy



Eugen d'Albert, Pianist and Composer, Whose Ninth Opera Is Soon to Have Its First Performance

hill-folk, not yet numerous enough even to entitle their little town to the name of "Dorf." The place has such an air of peace and rustic charm that a number of Viennese have built their Summer villas here, happy to be away from the heat and noise of the big city.

Here also, has Eugen d'Albert for a period of time withdrawn himself from the multitude to sniff the good mountain air, play tennis and dedicate himself to his embryo opera—the tenth—of which even the title must for the present remain undivulged. He is even more rotund than on his last visit to America, the very picture of ruddy good health, sunburnt, eyes sparkling with good humor as of yore and face lit up with the d'Albert smile. Aside from his musical activities he says that he is a pretty good tennis player. At any rate, I know that in the late forenoon the figure of d'Albert in tennis costume, in company with Mme. d'Albert, similarly arrayed, is a familiar one to the townspeople, and I was shown the particular court on which he holds forth with ball and racquet, only a few steps from the most romantic of mountain brooklets which might well have been the inspiration for every song in "Die Schöne Müllerin." His non-tennis costume is even more "légère": leather knee-breeches, with bare knees, of course, hob-nail boots and a head-covering of unique creation, which would make it really difficult for a total stranger to recognize its possessor as the composer of the most popular German opera since Wagner.

D'Albert is that *rara avis* among musicians, a man without a trace of the *poseur* and with a sense of humor which (it seemed to me I could detect), goes even as far as his own work. The first word was, of course, about the new opera, "Liebesketten," which is to have its *première* on September 15 simultaneously in Dresden and Vienna. The Dresden performance will be under Schuch's direction and the Vienna performance at the Volksoper in that city.

"Tiefland's" Twin Sister

This ninth stage child of d'Albert's is a twin sister to "Tiefland" as far as style of the tale goes. It is the old story of the criss-cross love-chains, passionate and brutal, only this time the marionettes are Brittany fisherfolk instead of Spanish mountaineers.

Peter Martin, pilot, is the Don Juan of all the fisher-maidens far and near. A lovable rake, like all Don Juans, he believes in God, his star, and his own good luck—particularly with the fair sex. Last month it was *Catherina*; now it is *Marion*, wife of *Noel*, the village inn-keeper. *Marion*, fearful of discovery, urges *Peter* to simulate an affection for *Sadika*, a fantastic brown-skinned maiden, cast ashore from the wreck of a Turkish ship and adopted by the inn-keeper, but the advice proves most unhappy for *Marion*, as *Peter*, captured by the exotic character of this child of the East, finds in her his first deep love. *Marion*, wild over this turn of affairs, forces from *Peter* the promise to come to her that night; for *Peter* it is to be the last time. *Peter* declares before *Sadika's* guardian, *Noel*, his love for the Turkish girl; he will marry her at once, to-morrow if necessary, only first, as a gentleman of honor, he must bring to an end a love affair which he has had with another (*Marion*).

Peter comes after nightfall to keep his word with *Marion*. As he enters the hall of the inn he hears the rustle of a dress and calls softly, "*Marion*." Alas! It is *Sadika*, who has come out of her chamber to close the open window. All her fair young hopes dashed to pieces, she calls the inn-keeper and his guilty wife. *Marion* and *Peter* shall both pay the penalty to the outraged *Noel*. *Marion* swears that *Peter* came not to her but to *Sadika*, who then, in a moment of self-sacrifice, takes the guilt of the nightly assignation unto herself. To deepen *Peter's* blackness a chorus of drunken fishermen without, urged on by *Peter's* former love, *Catherina*, sing a hilarious serenade of the pilot's amorous escapades. *Noel* shows *Sadika* the door and *Peter* follows her into the courtyard. *Marion* comes out and sees the two lovers arm in arm in the gray dawn. She tears them apart and clings desperately to *Peter*, the unfaithful. *Catherina*, happening into the courtyard, sees her opportunity for revenge and quickly calls *Noel* to witness the scene of his wife in the arms of her former lover. In a fit of overwhelming rage *Noel*, realizing how he has been duped, seizes a boat-hook and launches madly at *Peter*. *Sadika*, to save her beloved, steps in between and is struck dying to the ground.



The Little Town of Spital in the Semmering, Where d'Albert Has His Summer Home, the Villa Hildegard, Which Is the Middle of the Three Villas in the Trees Toward the Left of the Picture

What has come to be known as a "realistic" opera plot! In reality nothing could be more unrealistic to the average occupant of an orchestra chair than these modern "realistic" opera plots. The stazy love-making and the settlement of a three-cornered situation by means of a boat-hook are as far from the ordinary opera-goer's life as the scenes in a Himalayan village.

But the story offers some fine advantages to the maker of the music, and, after all, that is the principal consideration in that realm of romantic impossibility, the opera. Rudolf Lothar, the author of the text, has arranged the story freely in German after Angel Guimera's, the Spanish poet's, drama "Filla del mar." D'Albert spent some time in Brittany two years ago, when he first conceived the idea of the opera, imbibing the quaint atmosphere of the land and studying the folk songs which he has used for the choruses (it is only natural that a chorus of Brittany fishermen and maidens should sing native folk melodies), and elsewhere for local color in the opera.

The score is unfortunately still in the hands of the publisher, so I could only get a few words from d'Albert about the general character of the work. The music, he tells me, is in the style of "Tiefland," passionate to a degree, and in such an opera in truth d'Albert is at his best. His interest for the purely human is enormous, far greater than that for idealistic imaginings, although he confided to me that his next opera would be along the latter line. "Without a powerful love-interest in the story," he said, "it is most difficult to make an opera that will interest audiences for any long period of time." I thought of the drawing power of "Carmen," of "Faust" and of his own "Tiefland" in Europe (its comparative non-success in America remains until now an enigma to me).

Leit Motif Old-Fashioned

"There is no *leit motif* system in 'Liebesketten,'" he said. "That is old-fashioned. It lived and died with Wagner."

"But Strauss has been making use of it since then," I replied.

"Oh, yes, but Strauss's operas lack in the dramatic. He says so himself. And see how seldom they are performed after the first sensation is over. The day of the *leit motif* is over; instead, in my operas, I try for the mood of the scene. And the main interest lies not in the orchestra, although the accompaniment receives a modern treatment, but in the voice parts. Melody is too much neglected nowadays. I think I have said something new in 'Liebesketten,' although one can never be sure what the result will be. One hopes, at least, always!"

During the coming season d'Albert will appear more often than for years past on the concert stage, playing four times in

Vienna, once in recital and three times with orchestra, giving two of his old-time war-horses, the Beethoven E Flat and the Liszt E Flat Concertos, together with his own Second Concerto. Besides he will play in Munich and other cities.

"I do not care to play much in public any more. This year I had thought of one or two appearances, but the thing goes further than one intends. To play publicly one must go over the same pieces day after day—and that is so awfully monotonous!"

The Modern French Operas

Asked about the newer French operas d'Albert said: "I have a great admiration for some of the modern French composers, particularly Debussy and Dukas. But I cannot consider their works for the stage as operas. They are mere long-drawn-out mood pictures. In 'Pelléas et Mélisande' there is not enough action for a real opera. It may be that when one is just in the particular mood for something of the sort one may enjoy a performance of this work, but not as a steady diet. Such an opera can never really hold the interest of opera-goers year after year after the manner in which the Wagner operas do, for example."

Namara-Toye Sings at Musicales Given by Dramatist

Mme. Namara-Toye, the popular soprano, offered a group of six songs at a musicale given at Newport on August 28 by Preston Gibson, the dramatist, and Mrs. Gibson. One of the singer's most popular numbers was "My Laddie," by Thayer.

A story about Signor Marconi has been floating about in stock exchange circles.

Mr. Marconi at a dinner in Newport was once seated beside a lady who, mixing him with his compatriot, Mascagni, said: "Oh, I'd so love to hear you play your beautiful 'Intermezzo.'"

"I'll do it," the inventor answered promptly, "if you've got a wireless piano." —Washington Star.

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AMONG the new volumes is Arthur P. Schmidt's splendid collection, known as "Schmidt's Educational Series," two volumes of "Études Poétiques,"* by Rudolf Friml, and "The Pupil's First Étude Album," selected and arranged in progressive order by Ferdinand Meyer, figure prominently.

The Friml études are simple pieces, intended for educational purposes, written with clear and musicianly vision, and they will be of great service to teachers throughout the country. The first volume contains "Prelude," "The Harp," "Northern Chant," "Marionettes," "On Parade" and "The Bee," while "Grief," "The Millwheel," "The Cuckoo Clock," "Murmuring Brook," "Gnomes" and "Impatience" make up the second volume. The plan of the études is well managed and as teaching pieces one would have to look far to find better.

The other album is made up of fifty-three studies, selected from various sources, beginning with very simple ones by Gurlitt and Sartorio. Other composers represented are A. Dana, Emil Krause, Frank Lynes, F. Le Couppey, H. Maylath, J. Concione, F. Spindler, C. Stamaty, L. Schytte, A. Ehman A. Croisez, A. Biehl, R. Hofman, C. P. Scott, C. Mayer and a number of others.

Both volumes are carefully edited, printed and engraved and the general makeup is of the best. Teachers will find them welcome additions.

*"ÉTUDES POÉTIQUES." For the Piano. By Rudolf Friml, op. 75. Two Volumes. "SCHMIDT'S EDUCATIONAL SERIES, No. 68 A-B." Price, 75 cents each. "THE PUPIL'S FIRST ÉTUDE ALBUM." For the Piano. Selected and arranged by Ferdinand Meyer. Price, 75 cents. Published by Arthur P. Schmidt, Boston, Mass.

THOUGH the "Musician's Library" series of the Oliver Ditson Company has for some time contained volumes of the songs of Schumann, Liszt, Wolf and many other masters, it is only recently that this publishing house has brought out a large number of these songs in separate editions.†

The Wolf issues include such familiar ones as "Anacreon's Grave" and "When Thou, My Loved One, Mountest Up to Heaven," seven of the "Mörike songs," "Six Songs in Ancient Style," "To Rest, to Rest" and "Bitterolf," from the songs to poems of Scheffel, and four of the "Spanish Songs." They have been carefully edited and the English translations are by Nathan Haskell Dole, Charles Fonteyn Manney, Marie Boileau and A. M. von Blomberg.

The following songs of Robert Schumann are also reissued: "All Night Long I'm Dreaming," "The Almond Tree," "Dearest Love, Why Gaze?" "Dedication" (Widmung), "He, the Noblest of the Noble," "The Hidalgo," "I Dare Not, Cannot Believe It," "I'll Not Complain," "In the Forest," "In the Garden," "Ladybird," "The Lotus Flower," "Lovely Cradle of My Sorrow," "Moonlight," "The Rose and the Lily, the Sun and the Dove," "Silent Tears," "The Soldier's Bride," "Spring Night," "Thou Ring Upon My Finger," "Thou'rt Lovely as a Flower," "Thy Face So Fair," "Tis Spring," "To the Sunshine," "Twas in the Lovely Month of May," "The Two Grenadiers," "Wanderer's Song."

Most of them are to be had in three keys, the others in two. In its desire to make the songs of Liszt better known in America, the following have been brought out in single editions, edited by Carl Armbruster: "A Wondrous Rapture Must It Be," "Angel Fair with Golden Hair," "Breathe Gently, My Song," "Could I Once Again Caress Thee," "Gaze Upon Me, Eyes of Azure," "In Love's Delight," "In Northern Land a Pine-Tree," "Joyful," "The King of Thule," "The Loreley," "Mignon's Song," "Dost Know the Land," "O Thou Who from Heaven Art," "Thou Art Lovely as a Flower," "The Three Gypsies," "The Violet," "Wanderer's Night Song."

†SONGS BY HUGO WOLF. Price, 30, 40 and 50 cents each. SONGS BY ROBERT SCHUMANN. Prices, 30, 40 and 50 cents each. SONGS BY FRANZ LISZT. Prices, 30, 40, 50, 60 and 75 cents each. All published by the Oliver Ditson Company, Boston, Mass.

THE White-Smith publishing house is to be commended for the exceptionally individual song, "Sleep, Beauty Bright,"* by Arthur Hartmann, which it has brought forward recently. It is a setting of a poem of

William Blake, one of the masters of English verse and a poet too little appreciated in America. Mr. Hartmann has shown in his handling of the verses a poetic gift in musical expression that promises much. To the majority of musicians and music-lovers in America Mr. Hartmann has appeared only as a violinist; to be sure, Charles W. Clark has sung some of his songs on his American tour, but beyond that his compositions are little known. He is an impressionist and this song which, in spite of its melodic flow, is cast in modern French vein, is a song of which Mr. Hartmann may well be proud. It should appeal to those concert-singers who are fond of including in their repertoire songs that are out of the ordinary.

*"SLEEP, BEAUTY BRIGHT." Song for a High Voice. By Arthur Hartmann. Published by the White-Smith Music Publishing Company, Boston, New York, Chicago. Price, 50 cents.

J. J. McCLELLAN, organist of the Mormon Tabernacle in Salt Lake City, and one of the best-known recital-organists in America, has published his "Ode to Irrigation"‡ through the National Music Company, Chicago, Ill.

It is a short work written, it would seem, to eulogize the glorious West and its opportunities. Mr. McClellan has planned his music along the lines of a conventional cantata and has for the most part written pleasing choruses and solos. The text by Mrs. G. McClurg of Colorado is weak in many places and bears the ear-marks of the amateur. Despite this disadvantage the composer has coped successfully with his subject.

The opening prelude in F minor, common time, *Molto Moderato*, is interesting; then comes a recitative for the soprano soloist, interrupted by comments in the accompaniment, much in the old Italian operatic style. The chorus entering here is effectively written and dramatic in content.

The "March of the Races" opens with a tenor solo, followed by a chorus, "The Waste Reclaims the Ribbon Drills." A good piece of part-writing is the unaccompanied "Fair Canaan Smiles in Deseret," which should be well liked. "The Irrigated Region" contains much that is well managed, while the "Glorious Land" section, which comes directly after it is likewise nicely planned. The work closes with a thrilling setting of "My Country 'tis of Thee," to which is added a coda of twelve measures, appropriately climaxing the work.

§"ODE TO IRRIGATION." For Chorus of Mixed Voices and Soprano and Tenor Solos with Piano Accompaniment. By J. J. McClellan. Published by the National Music Company, Chicago, Ill. Price, \$1.00.

A. W. K.

GILBERTÉ IN NATIVE SONGS

Composer Sings Fine Program in New England Resorts

Hallett Gilberté, the New York tenor and composer, gave a number of recitals last week, beginning at Beverly, Mass., on August 27, at York Harbor, August 31, and at Portsmouth, N. H., on September 1. Being a contributor to American song literature, Mr. Gilberté is an ardent champion of the American composer and he arranged the following program, which met with such success on these three occasions, that he has decided to use it in his work next Winter. The song composers represented, and their compositions, were as follows:

Lola Carrier Worrell, "Oh! Mistress Mine," Carrie Jacobs Bond, "Hush-a-By," Mary Helen Brown, "There Lies the Warmth of Summer," Adolph M. Foerster, "Song of the Woods," James McDermid, "Fulfillment," Bruno Huhn, "Invictus," A. Walter Kramer, "The Relief," Edward MacDowell, "Thy Beaming Eyes," Charles Wakefield Cadman, "At Dawning," Ethelbert Nevin, "Twas April," George W. Chadwick, "Sweetheart," Hallett Gilberté, "A Maiden's Yea and Nay," "Two Roses," "Ah! Love But a Day," "Spring Serenade," "A Rose and a Dream."

Mr. Gilberté scored heavily in his entire program, its varied character satisfying the audiences completely. From the dainty Worrell setting of the Shakespeare verses, the warmly-felt song of Mary Helen Brown, to the splendidly dramatic "Invictus" of Bruno Huhn, Mr. Gilberté held the delighted hearers. His rendition of the group of his own songs was excellent and he was applauded after each number. His new "Two Roses" was much admired and is a song of rare beauty.

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TO ELIMINATE SHOW-WINDOW CONCERTS

"Society of German Concert Artists" of Berlin Has a Plan to Relieve Congestion—Invites Débutants to Join Forces—Ischl Plans Brahms Festivals—259 Musical Versions of a Single Poem

Bureau of Musical America,
Berlin, Goltzstrasse 24,
August 16, 1912.

A RATIONAL solution of the problem of "show-window concerts" seems in a fair way of becoming accomplished. The subject has been much agitated in the German press with especial reference to Americans wishing to make a début in Ber-



Eleanor Spencer, the Talented Young American Pianist of Berlin, Out for a Morning Walk in the Schöneberger Park

lin. The "Society of German Concert Artists" has taken the matter up and announces that it will arrange concerts for young artists in any of the larger German cities at comparatively small cost.

As discussed in a previous issue of MUSICAL AMERICA, the plan is to induce the débutant to appear with at least two or three other young soloists, each representing a different branch of their art—singer, pianist, violinist, cellist, etc. The concert would, of necessity, be somewhat longer than that of a single artist but it offers the advantages of economy and certain mention in the musical and daily press. No newspaper can send a representative to each of the concerts advertised at the height of the season as at present, and it is a physical impossibility for a staff of two, or even three, critics to attend from six to nine concerts in one evening. Thus it has frequently happened that the real object of the concert—the recognition of the press—is not attained.

The new system not only lightens the responsibility of the débutant, but also simplifies the task of the critic. The plan has found general approval in Berlin and else-

where, and it is expected that many young artists will appear jointly during the approaching season.

The performing rights to Strauss's "Ariadne auf Naxos," together with his "Bürger als Edelmann" (von Hoffmannsthal), which the composer has just completed, have been secured by numerous German theaters, and are being negotiated for by many more. Among the theaters to perform these works during the season of 1912-13 are the Hoftheater at Braunschweig and the city theaters of Barmen, Dortmund, Düsseldorf, Freiburg, Kaiserlautern, Mainz, Saarbrücken, Königsberg, Zweibrücken and Stettin.

Annual Brahms Festivals at Ischl

Ischl, the watering place at which Brahms spent many Summers, and where he composed a number of his best works, is planning annual Brahms concerts during the Summer. André Hummer, conductor of the Ischl Kurkapelle (Vienna Tonkünstler Orchestra) is at the back of this movement. The entire proceeds of the concerts will be contributed to a Brahms fund for the erection of a monument to the composer. The programs of the first concerts will consist solely of works composed by the master in Ischl.

The Dresden Hofoper began its season with Molière's "Médecin malgré lui," composed by Charles Gounod in 1858. The opera was never produced in Gounod's day. Its Dresden première was a complete success and the opera is to be repeated a number of times.

The "Forest Theater" at Zoppot will produce Carl Goldmark's "Heimchen am Herd" and Johann Strauss's "Gypsy Baron" during the Summer of 1913.

Felix Weingartner's "Comedy Overture" will be performed for the first time in Cologne under Fritz Steinbach, who will also give this work a second hearing in Cologne at a concert of the Gesellschaft der Musikfreunde.

Comedy is beginning to breathe its last in the Kurfürsten Opera House now that the opera season is approaching, and the "Dancing Attorney," which has been enjoying popular favor during the Summer, will be obliged to seek other quarters.

The Composer's Favorite Poem

What poem has been set most frequently to music? A German statistician instructs us that Lenau's "Weil an mir du dein dunkles Aug'" has been given the preference, and that the poem possesses 259 different musical masks. No wonder we sometimes have difficulty in recognizing it in our concert halls! Heine's "Du bist wie eine Blume" has induced 255 composers to confer a new tonal creation upon their fellow mortals. All in all, Heine's poems have been utilized in song 4,259 times, with Emmanuel Geibel a close second. The latter's poems have 3,679 settings.

Perhaps it is just as well that poets are not so favored during their earthly careers. Four thousand hearings of one's own verses set to music would not only in all probability exterminate the poetic instinct but would drive any son of the Muse insane. Prosit, the copyright law!

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A D Major Symphony by Otto Nicolai was brought to life a short time ago by the German conductor, Richard Kruse, after two centuries of oblivion. The work was given its first performance in the grand ducal city of Sondershausen. Some years ago Kruse resuscitated Nicolai's "Christmas Overture" in the same city.



Frederic Warren, the American Tenor and Voice Teacher of Berlin, on His Vacation at Dieppe

Both works found a cordial reception. Two other unknown works of Nicolai were recently performed by the Sondershausen Grand Ducal Orchestra—"Festival Church Overture" (in which Nicolai reveals himself as a master of strict form), and his Overture to "Il Templario," composed during Nicolai's residence in Italy.

Severin Eisenberger and Edith von Voightländer will give three chamber music concerts of classical and modern compositions October 15, December 10 and January 15, assisted by vocal artists of note. The assisting artist at the concert of October 15 will be the famous baritone, Kammersänger Franz Egenieff. Egenieff has been engaged for a number of appearances at the Kurfürsten Opera this Winter.

Lilli Lehmann will sing September 21 and 22 in the Dresden Hofoper at the fortieth anniversary of Conductor Schuch's activities at the Dresden Royal Opera.

American in Hamburg Opera

The American basso, George P. Walker, has been engaged for the season of 1912-13 by the Hamburg Opera. Mr. Walker studied with Mme. Schoen-René and Stockhausen, pursuing his dramatic studies with Felix Dahn, of the Berlin Royal Opera. The fact that the basso's first German engagement is with the Hamburg Opera

speaks volumes for his talent and training. Among the rôles in which Mr. Walker will be heard are *Marcel* in "Les Huguenots"; *Sarastro*, "Magic Flute"; *Falstaff*, *Rocco*, "Fidelio"; *Osmín*, "Entführung," and *Sparafucile* in "Rigoletto."

MINNEAPOLIS CONCERTS

Symphony Orchestra Announces Noted Soloists for Coming Season

MINNEAPOLIS, Aug. 24.—The Minneapolis Symphony Orchestra, Emil Oberhoffer, director, is making elaborate plans for the coming season, which will be the tenth year of the organization.

In February the orchestra will make a short Eastern tour including the cities visited in the tour of last March, and in addition visiting Boston, Philadelphia, Detroit and other cities.

Twelve Friday evening concerts will be given in Minneapolis, as usual. The dates of the concerts and the soloists secured at present are as follows: October 25, Marie Rappold, soprano; November 8, soloist not selected; November 22, Efreim Zimbalist, violinist; December 30, Xaver Scharwenka, pianist; January 3, Richard Czerwonky, violinist; January 17, soloist not selected; January 31, Mischa Elman, violinist; February 7, Leon Rains, leading basso, Royal Dresden Opera; February 28, Max Pauer, the pianist; March 14, Carrie Bridewell, the contralto; and March 28, Tina Lerner, the Russian pianist. E. B.

"The Jewels" Not in Metropolitan Repertoire

"The Jewels of the Madonna," by Wolf-Ferrari, will not be sung in New York by the Metropolitan Opera Company during the coming season, despite the efforts of a part of the Metropolitan directorate to have this work presented by a cast of Mr. Gatti-Casazza's singers. Any further hearings of the Wolf-Ferrari opera in New York may therefore be gained only in the possibility of its presentation during the short season of the Chicago Opera Company.

Mme. Nordica to Sing "Tosca"

PARIS, Aug. 28.—Mme. Lillian Nordica, the famous soprano, will sail for New York to-morrow on the *Olympic*, to prepare for her concert season, which will begin at the Maine Festival at Portland in October. Mme. Nordica will again sing *Isolde* at the Boston Opera House in "Tristan und Isolde," with Mme. Schumann-Heink as *Brangäne*. During the season *Tosca* will be sung by the soprano for the first time.

Adolphe Wilhelmj, a son of the late August Wilhelmj, has resigned the position he has held for several years of first violin instructor at the Royal Irish Academy of Music in Dublin.

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New York, September 7, 1912

NATIONAL CONSERVATORY OF MUSIC

Once again the national conservatory agitation breaks forth, as was reported in MUSICAL AMERICA last week. This hope, or scare, whichever it may be, emerges from the political and unartistic atmosphere of Washington every few years, and as silently and surely sinks back into that atmosphere.

What is a national conservatory? And do we want one? What is the meaning of this seeming futile agitation with regard to the matter which arises every few years?

America is artistically an infant. One hundred years ago the Indians had their tribal systems of education in song which were understood by everyone, and for which condition our present civilization offers no duplicate.

When the new races came and pushed their way westward a government was needed to establish conditions of law and order. It was quite sufficient for the government to compel a man not to kill other men; it recognized no necessity of compelling him to refrain from singing badly.

On the material foundation laid by the pioneers a civilization has at last arisen. In these later years, while America has been an adult in commerce and in the participation in international affairs, it has been but a youth and a student at art. But material prosperity cannot exist for long anywhere in the world without art asserting itself in its wake. So far, however, have artistic concerns been from the national government at Washington all this while that that government must still, if it can imagine what these mean at all, consider them to be something entirely outside its province.

Meanwhile, however, an enormous number of people have been concerning themselves with matters musical. Gifted young people by thousands have required advantageous circumstances for study. The music teacher with a little more business ability than ordinary has built up a school or academy of music. Some of these, in the great cities, have assumed magnificent proportions, and have graduated thousands of pupils coming from every corner of the land. The directors of these enterprises have often been animated by the highest artistic principles. Nevertheless, private enterprises they have had to remain. Individual commercial success has had to be assured them, and they could not rest upon a purely artistic

basis with no concern for material gain. These institutions, however, throughout the country, have performed an enormous service, although that is not to say that a greater service may not yet remain to be performed. It must be remembered that these institutions have not halted the enormous exodus to Europe for music study—an exodus which carries much money out of the country, and militates against American artistic prestige.

After all, the government at Washington is expected to represent the people. If, then, these matters of music study rise to be of vast and widespread importance, it is unthinkable that the government should not be compelled eventually to take note of the matter.

America's musical growth, of late years, has been particularly rapid. The influences bearing upon the government in the matter, or ready to bear upon it, are cumulative. These interests have from time to time brought forth a champion at Washington. They have now, it appears, brought forth fresh champions.

Despite this rising tide of influence and pressure, it must still be a violent and unprecedented bombardment that shall be able to effect any entrance into the consciousness of the government, as such, in this matter.

Those actively interested in the matter must recognize the fact that it may drag out for many years yet, unless the most overwhelming and concentrated effort is made to impress Washington, and unless the present agitation can be made a hundredfold greater than any which have preceded it.

THE BLUE PENCIL FOR LONG PROGRAMS

A new musical season will be upon us shortly, bringing in its train the usual large number of concerts and recitals. May it be hoped that the new season will see the outgrowing of some of the old obnoxious customs and the establishment of newer and better ones?

In particular, there is a matter for singers to consider in the giving of concerts and recitals. Are they going to fill their programs up with the same old songs that they have all sung for the last decade or two? The retention and repetition of a number of old war-horses has in the last year or two become positively obnoxious.

Why is it that singers cling with such tenacity to these songs which are in such sad need of a rest? It is for the reason that there is a certain guaranteed amount of applause attached to the singing of them at every repetition. They are easy applause winners, and the place which the God of Applause—the Gallery God, one might say—holds in the singer's Pantheon is known to be a peculiarly exalted one.

Let the singer take thought what this applause means—this applause that is won at the moment when the singer writes down the name of one of these incubi of the concert world on his program. Who gives that applause? Certainly not the people in his audience who have some share of brains, some sense of musical progressiveness and a normal capacity for weariness through vain repetitions. That applause comes from the stragglers, the army of dead-heads, those who find themselves at the concerts by favor and chance, and not by reason of artistic desire. Does the singer stop to analyze the real meaning of this applause bestowed upon these "effective" songs which it is time to leave behind? Does he not know that for every compromise or artistic sin of this sort made for the sake of a little hollow hand-clapping, he sinks in the estimation of every intelligent person in his audience?

And it is the intelligent person's word that carries weight. A stupid applauding dead-head who has been brought in to fill up space does not carry the singer's message into the world when he leaves the concert hall. The intelligent and appreciative hearer does.

The singer ought not to want the intelligent hearer to go out into the world and say that he or she is a mountebank, a winner of applause with trick songs, an unprogressive fellow who has not the courage or the power to be an artistic leader. But that is exactly what will happen, and what is happening all the time.

But these intelligent hearers, the singer may say, are fewer in number than the others—are very few indeed. Even if that is the case, the matter is not changed. If there are but ten intelligent people in the audience it is they who will give the singer his rank. Through their intelligence they will be leaders. What they say or write will carry weight. The others have nothing to say and nothing to write. They fade back into the obscurity from which they came.

If the singer of the present aspires to anything approaching genuine artistic leadership he should ponder this matter. He should give himself a good, honest, soul-searching session with the blue pencil, and his programs should be distinguished by the absence of many songs which every intelligent and self-respecting hearer will rejoice to see relegated to a merited oblivion.

THE "WORLD'S" CHIMERICAL CONTROVERSY

The New York World of August 24, in an editorial on San Francisco's municipal opera, says:

The controversy in New York over the question of rag-time or classical music at the Central Park concerts gives a hint of what may happen in San Francisco if one element of the public insists on Wagner and another on Verdi and the French opera.

The World gives an entirely erroneous impression to its readers. There is no such controversy over the music at Central Park. The daily semi-symphonic concerts which are given there have struck root so deeply into the heart of the New York populace, and have become an institution awakening so keenly the joy and pride of the people, that there is no longer any such thing as a question or controversy concerning them. They are visited nightly through the week, and on Saturday and Sunday afternoons, by crowds numbering from five to fifteen thousand people, a great many of whom go two or three hours in advance to secure desired seats. Music of the high order there given, on a large scale, can be said to have been accepted by the people of New York with gratitude and thanksgiving.

The "controversy" to which the New York World refers consists of occasional protesting letters to the papers, written, to judge from their spirit, by the same kind of persons who delight in injuring or disfiguring statues in the public parks, or by disgruntled old régime musicians, or their henchmen who, for professional reasons, would like to see the old crude order restored. When such letters appear as they do sporadically, they are so swiftly snowed under by communications revealing the real spirit of the public that the headway they make is absolutely nil.

The success of the Central Park concerts is so firmly established with the people that there is no room for any opinion concerning the matter which could be construed as a "controversy."

PERSONALITIES



An Outing of the Volpe Family

Volpe—Arnold Volpe, the director of the Volpe Symphony Orchestra, of New York, has been compelled to snatch his Summer vacation as best he could between concerts. This year he has been appearing in nightly concerts in Central Park, which have been even more successful than last year, especially on symphony and Wagner nights. In addition to these concerts, he has had his afternoon concerts and a season on the Astor Roof, so that the outing during which the above picture was "snapped" was necessarily of brief duration. The picture shows Mr. and Mrs. Volpe and their two children.

Barrère—George Barrère, the first flutist of the New York Symphony Orchestra, has a Summer home, which he calls Villa Chantecler, at Merville, Normandy. He will return to America early in October by the Mediterranean route, visiting Italy, Algeria and the Azores.

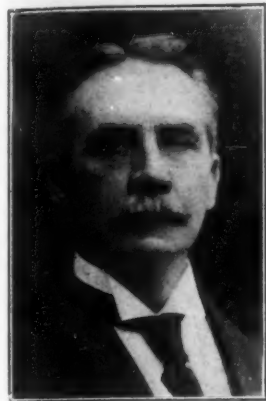
Abott—Bessie Abott, the prima donna, who has given up grand opera for a time to sing *Maid Marian* in "Robin Hood," has an odd hobby in the ancient sport of falconry, which she has taken up in Holland, England and the south of France. According to a newspaper interview, she has a stud of hawks in Paris and has brought the sport up to date by using a motor car instead of a horse or a motor boat in gull hawking.

Gadski—"Is Lotta Tauscher going to marry a German Count?" is a question the repetition of which is now said to be troubling Mme. Gadski. The prima donna's daughter, a charming miss now approaching the marriageable age, is much sought after, but her careful mamma insists that there is plenty of time for the settlement of matrimonial problems later. "Lotta will marry whomever she pleases, so long as she will be happy," is Mme. Gadski's stock answer to inquirers.

GERMANS PRAISE OUR CHORAL MUSIC

Georg Schumann's High Opinion of American Progress in That Field—Conditions in the Two Countries as Compared by Dr. Mees—Obstacles the Choral Conductor Must Overcome

THEY may not entertain the most exalted notions over in Germany of America's musical development, but they do hold remarkably high opinions of its achievements in the field of choral music. Dr. Arthur Mees, the eminent conductor of the Worcester Festivals, who returned from Europe last week, informed a representative of MUSICAL AMERICA that such an authority as Georg Schumann, conductor of the venerable Berlin Singakademie, had quite amazed him by the stress he laid on the promise of this feature of American musical life.



Dr. Arthur Mees, Conductor Worcester Festival

"Professor Schumann," said the conductor, "deplored the fact that the standing of choral singing in Germany was not altogether what it used to be. On the other hand, he was most highly enthusiastic over the prospects of the art in America, and of the things that have thus far been accomplished along the lines of choral singing. His enthusiasm seemed to me to be even greater than what is actually warranted by facts. I don't know just how he accounts for it, but it is there, none the less."

"But whatever their ideas may be, there is no doubt that choral music is confronted with a large number of obstacles in this country," continued Dr. Mees. "It seems, for one thing, to have greater possibilities in the smaller cities than the large ones. In a place like New York people who are strenuously occupied all day seek for other diversions in the evening than taking part in a chorus, which, rightly enough, represents to them hard work and strong intellectual concentration. In a way I cannot blame them, for one of the most essential factors in the success of a choral ensemble is that participation in it shall be a positive musical pleasure to every member. Now, to subject oneself to the will of a conductor, to carry out his innumerable commands is not an easy nor always an enjoyable task after a hard day's work. At the same time, it is well to remember that Schumann once said, 'To be a musician practise choral singing—especially the inner parts.'"

Difficulty of Rehearsals

"We are also at a disadvantage in America in being confined to fewer rehearsals than they have abroad. Rehearsals are much more expensive in this country and the hours, moreover, are shorter. Yet I find joint rehearsals of chorus and orchestra often far more beneficial than separate ones. They give a better all-around idea of the work. The conductor can learn more about a score with an orchestral rehearsal than by hours and hours of study by himself. I avoid holding too many rehearsals, though, before a public performance for fear of fatiguing the singers."

"German choruses differ from ours in not being afraid to repeat the same work a number of years in succession—indeed, to repeat it several times the same year. The Berlin Singakademie, for instance, has

sung Bach's 'St. Matthew Passion' as often as five times in one year. With us there is only one work that enjoys this privilege of annual repetition with impunity—the 'Messiah.' People want novelties, novelties. They cannot, naturally, absorb a work at a single hearing. They do not, in fact, remember it after a single hearing. But they remember the title, and if they see it announced again, say to themselves, 'Well, I shall not go again. I have heard that once before.' The chorus has no chance, in consequence of this attitude, of making a repertoire piece of this work. Hence it cannot improve upon its interpretation of it. In Germany people will return to hear the same work even though they must have their novelties, too."

To Give Schumann's "Ruth"

One of the works which Dr. Mees will perform at the Worcester Festival this year is Georg Schumann's "Ruth." It was in regard to the performances of this work that he held a number of conferences with Professor Schumann in Berlin this Summer. The work contains many features of ultra-modernism, but this is not a quality to daunt Dr. Mees's singers. They sang Reger's "The Nuns" last year, which held out to them some apparently insurmountable difficulties, but they overrode them successfully.

"When they first saw the vocal intervals," said the conductor, "they asked each other in amazement how they could possibly be expected to sing such things, and finally ended by insisting that the thing could not be sung. I went through the work with them with the utmost care, and we attacked those very details which had struck them as peculiar outrages against musical propriety. We examined these curious intervals, modulations and progressions until we were satisfied as to their logic and their connection. It has always seemed to me that in modern works which contain puzzling features the thing to do is to attack the troublesome point and to dwell upon it and accustom ourselves to it until we have discovered its *raison d'être*. Then the whole work becomes comprehensible. And so it was that, when we had applied this treatment to the Reger work, the singers were finally astonished that they could ever have found such music difficult. The human ear learns very quickly to accommodate itself to things which have previously seemed monstrous. The music of to-day, with all its unprepared and unresolved dissonances, its constant modulations and unexpected intervals, seems to me a necessity of the age. We demand that nervous excitement that is involved in a modulation the sense of which is not grasped until some time after it has taken place, or in an unaccustomed management of dissonant chords."

Getting the Poetic Idea

"The important thing to do when we are brought face to face with a choral work so constructed is to make the singers understand the words. The knowledge of the poetic idea helps to explain the peculiarities of the music at any particular point and accounts for melodic contours and dynamic shadings. I never let my chorus sing a passage with a certain degree of loudness or softness just because it happens to be marked so in the score. I make them see the poetic purpose of the composer in marking the phrase as he did. Many needless difficulties can be cleared away in this fashion." H. F. P.

QUEER STORY OF MOSZKOWSKI'S "SPANISH DANCES"

[Moritz Moszkowski in The Etude]

I THINK it was about the middle of my seventeenth year that, as often happens to both old and young musicians, I was in sore need of money. I could think of only two ways to get what I wanted: to borrow or to compose something. After turning over, for several days, the advantages and disadvantages of both ways of bettering my circumstances, I concluded I would borrow. Therefore, I went to those two of my colleagues with whom I was on

most familiar terms, Philipp and Xavier Scharwenka, in hope that I should not find their fortunes at so low an ebb.

Philipp was at home, sitting on a sofa and smoking a pipe. I sat down by him and asked if he had a cigar. He said that he was out of cigars, but that I could smoke a pipe. So I took a pipe and looked around for tobacco, but sought and sought in vain. Finally Philipp said:

"You needn't hunt any longer, Moritz; there is no tobacco here."

Then I began to grow a little angry, and said: "Do you know, Philipp, that is draw-

ing it rather strong? You offer me an empty pipe, let me look for tobacco in vain, and then coolly tell me there is none here, and yet you yourself are smoking. Give me some tobacco."

"If you will smoke what I am smoking I am satisfied," answered Philipp, who emptied his pipe and prepared it anew by drawing out of a hole in the sofa some of the sea-grass used to stuff it, which he put in his pipe. For a moment I was speechless with astonishment.

When Scharwenka Smoked His Sofa

Now it was clear that I could not borrow money from a man who was using his sofa for smoking. I went back home, sat down at my table, and began to look through my sketch book. A motive of a Spanish character struck my eyes, and at the same moment arose the thought that I would write a set of Spanish dances. I worked rapidly, and in several days had finished my Opus 12, the "Spanish Dances" for four hands. I had only the last few notes to write as Philipp Scharwenka stepped into my room.

"Good day, Moritz," he said; "you may be glad that you need not go out, for it is wretched weather."

"Speaking of wretched things," said I, "what are you composing now?"

"Oh, nothing," said Xavier, who was accustomed to this kind of conversational tone from me; "but you appear to be at work; do you need money?"

"Right you are," said I, "and you can do me a service by playing through these four-hand pieces and telling me what you think of them."

We tried the dances, and then Xavier said: "I would rather have lent you some money, so that you would not have had to compose." But that was only a return thrust.

An hour later I called on Simon, the publisher, who promised to let me know in a few days if he would bring the pieces out. When I saw him several days later he said he had shown the pieces to several experienced critics and they had advised him to take them. The question now was what I wanted for them.

Publisher Didn't Take the Hint

"I have a brilliant idea," I said; "I propose that you pay me an exceptionally good

price, which will get talked about in the papers and thus made a big stir about the pieces."

But it made no impression on the publisher. He thought that so pretty pieces needed no such advertising, and besides that, Beethoven, Mozart, Schubert and others always had sold their compositions cheaply, and as a publisher he felt obliged to accept such traditions. In vain I sought to change his mind by suggesting that he ought not to compare me with Beethoven; he would listen to no distinction between us in that respect, and paid me a small price, with which I finally withdrew, tolerably well satisfied, at least, to be relieved of my present necessities.

When the "Spanish Dances" were published, several weeks later, they found a good sale. Some years later they were known everywhere, being taken up in various editions and arrangements.

I consider this as one of the works which first made me known to the musical world in general. Of course, the publisher profited largely by it, and all because Philipp Scharwenka had no tobacco and could not lend me money.

Antonio Scotti to Marry an Actress

Antonio Scotti, the noted operatic baritone, has authorized the New York Times to announce that he is to marry Charlotte Ives, the actress, who is to appear in America next season in "Passers-By." The singer and his fiancée have been staying in London for some time, and Miss Ives sailed for New York last Saturday on the *Mauretania*. Mr. Scotti will not return to America for several weeks. The wedding will probably take place in New York.

Mario Ancona, the Italian baritone of old Manhattan days, is a member of a company that has just left Milan for a South American tour.

"The Marriage of Mozart" is the name of a new play depicting the happiest period of Mozart's life which is to be produced this season at Frankfort-on-Main.

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LOS ANGELES CLUBS BEGIN REHEARSALS

Organizations Prepare Season's Programs with Increased Personnel

LOS ANGELES, CAL., Aug. 27.—As a prelude to the musical season about to open there was given at the Auditorium yesterday an organ recital by Gatty Sellars, the popular English organist. The audience was nearly as large as the large size of the building permitted, and was highly pleased by the playing of Mr. Sellars. His program was made up almost entirely of a high grade of popular selections, with one Mendelssohn sonata, which he played to the satisfaction of the majority of his auditors.

In the popular style the English organist excels, as he uses a highly spiced registration and has an abundant technic. Mr. Sellars defended his playing of this class of music in a talk to his audience, saying it was better to play popular music to a

large crowd than the classics to a handful. The recent national reports of building give Los Angeles as the third city in America. So much building means many people and much increased population means more music, and the musical forces are arraying themselves more strongly for the coming season. The Ellis Club of eighty voices, under J. B. Poulin, will enlarge the membership to 100, if suitable material can be found. It has had an existence of about 15 years, and has a high standard. Already the club has begun practice on its season's programs.

The Orpheus Club of fifty voices, conducted by J. P. Dupuy, also has aspirations for 100 members. It is composed of young men, the average age being about twenty-five years. This organization has been growing steadily in public favor for about five years, and is giving its concerts in the largest auditorium in the Southwest. Soon the Lyric Club, under Mr. Poulin, will begin its season's work. It has about 100 women singers, and is regarded as one of the most artistic bodies of women chorists in the country.

All of these clubs are supported by associate lists. The supporting members pay \$5 or \$10 a season and get a certain number of tickets to all concerts. And it is pleasing to say that the audiences represented by these tickets amount to about 2000 persons. No admission fee is charged, as the general public is not invited.

Harley Hamilton, director of the Symphony Orchestra, has made up his season's programs, which present a conservative list of classics. The first concert offers the Tchaikowsky "Pathetic" symphony, the overture to "The Magic Flute," and the Sibelius symphonic poem, "Finlandia." It is possible that Yolanda Mero will be the soloist on this occasion.

Arnold Krauss has reorganized his string quartet. The personnel now includes Messrs. Krauss, Jules Koopman, Julius Bierlich and Ludwik Opid. The quartet will open its season on Oct. 15, and will be heard in programs largely of modern compositions.

The Brahms quintet has also been reorganized by the substitution of Oskar Siling for Ralph Wylie as first violin. The other members are Messrs. Tandler, Kopp, Simonsen and Grunn. It will be seen from the names in these two organizations that our string organizations are made up of Germans, while the vocal organizations are directed by the French. One exception to the latter is a new vocal society organized and led by Thos. T. Drill, which numbers about 200 singers.

The Women's Orchestra of fifty players will soon take up its season's work under the baton of Harley Hamilton. This organization has been under his direction for about fifteen years. There have been many changes in its personnel, but its performances have steadily risen in artistic value. It has not arrogated to itself the name "symphony" orchestra, but of late years it better deserves that title than many orchestras which take the name, for it plays the lighter symphonies extremely well.

The Southern Pacific Coast Sängerbund will hold its Fall *singfest* at Venice, on Sept. 21 and 22. Venice is an ocean beach suburb of Los Angeles, and presents a fine opportunity for the musical life of the several German societies of this association. The *festplatz* will be on the banks of an ocean lagoon.

Calvin B. Cady, of New York, read a paper at the Los Angeles music teachers' meeting and was given an informal reception at the home of Mrs. Ogilvie, a piano teacher.

W. F. G.

Benjamin Berry's Successful Summer

Benjamin E. Berry, tenor soloist, has closed a successful season at Chautauqua, N. Y., where he sang many times in operatic and miscellaneous concerts Mendelssohn's oratorio, "Hymn of Praise," Cowan's cantata, "The Sleeping Beauty" and other productions. He has many engagements already booked for important musical affairs for the coming season and will make his headquarters in New York City as he did last year.

Werrenrath at Massachusetts Resort

Reinald Werrenrath, the American baritone, and Mrs. Werrenrath, with their small son, have returned from Colorado Springs, and are now at Scituate, Mass., for a few weeks' stay.

PITTSBURGH'S CHORAL SOCIETIES BEGIN WORK

Several of Them in New Quarters— Russian Symphony Orchestra Per- forms at Pittsburgh Exposition

PITTSBURGH, Sept. 2.—Most of the musical people of Pittsburgh have now returned from their vacations and the next week or two will mark the beginning of rehearsals of the Pittsburgh Male Chorus, Mendelssohn Choir, Mozart Club, Apollo Club, Frohsinn Society, Ringwalt Choir Union and other musical organizations of Greater Pittsburgh.

The Pittsburgh Chorus, of which James Stephen Martin is conductor, begins its season's activity to-morrow night, when work will be done on a waiting list to fill up the full complement of seventy singers. The new quarters of the organization will be in the rooms of the Pittsburgh Camera Club at No. 231 Fifth avenue. The Frohsinn Society recently rented the basement of the Nixon Theater Building and has furnished it in fitting style for the accommodation of its members.

Charles Wakefield Cadman, the Pittsburgh composer, recently of Denver, is coming to his native city in November and is sure to receive a warm welcome. He will take part in the first concert to be given by the Pittsburgh Male Chorus, which is scheduled for November 22 at Carnegie Music Hall, coming on especially for the presentation of his composition, "The Vision of Sir Launfal." It is nearly two years since Mr. Cadman left Pittsburgh for the West and Southwest in search of better health and it is said that he has recovered his old-time vigor.

An event of keenest interest to music lovers of Pittsburgh was the opening of the Pittsburgh Exposition last Wednesday night for a seven weeks' season and the appearance of Modest Altschuler and his Russian Symphony Orchestra. While there is much of the commercial side to the Pittsburgh Exposition its musical attractions are made to pay and each season the exposition closes with a profit, regardless of the fact that from \$40,000 to \$50,000 is spent for music.

A tremendous crowd attended the opening Wednesday night and the Russian Symphony Orchestra played an excellent program. The opening offering was the Overture to "Tannhäuser." Numbers from Tchaikowsky proved of extreme interest, "In Florence" and the movement from the Fourth Symphony coming in for generous applause. An enjoyable feature was a violin solo by Mr. Burnstine, the concertmaster, who played with fine feeling the string part in Wieniawski's "Polonaise" and for an encore Massenet's "Meditation."

E. C. S.

Lionel Robsarte Resumes Teaching

Lionel Hayes Robsarte, the New York singing teacher, has just returned with Mrs. Robsarte from a strenuous vacation at Manatoulin Island, Canada, about ninety miles from the nearest civilized place. Trying experiences with an unaccustomed climate and still more unaccustomed black flies and mosquitoes made the return to civilization not altogether unwelcome. Nearly all of Mr. Robsarte's pupils have greeted their master's return with applications to start their studies from the first of September. Among them are Miss Jungmann, of the Metropolitan Opera Company; Ruby Norton, who has been supporting Emma Trentini; Miss Meden, a soprano with the Aborn Company; Ralph L. Errolle, who is with the "Spring Maid" Company; Ralph Murray, the baritone, who has appeared at many concerts throughout the country, and many others. Mr. Robsarte will resume his quarters at the Hotel Woodward, Fifty-fifth street and Broadway.

Mme. Olitzka in New Jersey Recitals

Mme. Rosa Olitzka, the popular Russian contralto, presented a most delightful program at a musicale given on August 26 by Mrs. Julius Kayser at her country home in Deal, N. J., before a distinguished audience. The Allenhurst Association and Beach Club engaged Mme. Olitzka for a recital of German, French, Russian and English songs and operatic arias at the Beach Casino on Friday evening, August 30.

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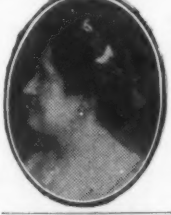
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ACTIVE SEASON FOR GADSKI

Extended Concert Tour and New Rôles at Metropolitan Opera

Mme. Johanna Gadski has been selected to open the new auditorium at Toronto on October 8, which will mark the prima donna's ninth appearance in the Canadian city. The singer, who returns to America on the *Kronprinzessin Cecile*, has in prospect a season more active than that of last year, when fifty concert engagements were filled in addition to her many appearances at the Metropolitan Opera House. The entire months of October and November and the first three weeks of December will be required for the concert tour that London Charlton is booking.

After a series of appearances in the East, the soprano will go direct to Southern California, where six appearances under L. E. Behymer's direction will serve as a prelude to an extended coast tour, to be followed by appearances in the Northwest. Mme. Gadski will then fill engagements in Kansas City, St. Paul and other cities en route, and after singing in various New England cities she will rejoin the Metropolitan forces. Several new operatic rôles will be entrusted to the prima donna.

In the latter part of January, Mme. Gadski will again go on tour, filling engagements in Ottawa, Quebec, Montreal, St. John, Halifax and several cities in Northern New York. The singer's accompanist will again be Edwin Schneider.

Van Hoose Engaged by Lehigh Valley Symphony Orchestra

Ellison Van Hoose, the popular tenor of the Chicago Grand Opera Company, has been engaged by the Lehigh Valley Symphony Orchestra Association for three concerts on February 10, 11 and 13.

The recent automobile accident, in which Mr. Van Hoose sustained several severe injuries, has left him, even at the present time, in a serious condition. The tenor is recuperating at Speculator, in the Adirondacks, where he has his Summer home, and it will be considerable time before he will be able to resume his musical activities.

Leipsic is shortly to hear Saint-Saëns's "Samson et Dalila" for the first time.



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BASSO GRISWOLD AS CONTESTANT FOR GOLF PRIZE



Putnam Griswold, the American Basso, on the Golf Links at Oberhof, with the Caddy in Her Native Thüringen Costume

PUTNAM GRISWOLD, the noted American basso, has been spending much of his Summer vacation, the first in three years, at Oberhof, in Thüringen, where he was one of the contestants in a recent golf tournament.

After a short auto trip with Frederick

and William Steinway, Mr. Griswold went to Berlin to prepare for the Fall season at the Metropolitan Opera House. Among Mr. Griswold's rôles will be that of *St. Bris* in "Les Huguenots," which will probably be the opening bill of the Gatti-Casazza organization.

Ziegler Pupils in Musicale at Brookfield Center

BROOKFIELD CENTER, CONN., Aug. 24.—An interesting program was presented in the musicale on August 17 under the auspices of Mme. Anna E. Ziegler, the New York vocal teacher, with numbers by some of Mme. Ziegler's pupils as special features. Linnie Lucile Love exhibited the purity of her soprano tones in a group of numbers which comprised Cadman's "At Dawning," and "The Moon Drops Low," Massenet's "Ouvre tes yeux Bleus" and an air from "Robert le Diable." Rebecca Dubbs proved a carefully schooled contralto in arias from "Mignon" and "Samson and Delilah." Other pleasing numbers were the vocal groups of Marion Bertolet, contralto, and Ella M. Phillips, soprano, and Isa Macguire's playing of a Chopin Polonaise.

Bruno Huhn Resumes His New York Teaching Activities

Bruno Huhn, the composer and teacher returned to New York last week from a

two-month's vacation spent at Bellport, L. I. He has already resumed his vocal teaching and his plans call for an active season, with his time divided between his teaching, concert work and composing.

Vancouver Conservatory Absorbs a Rival School

VANCOUVER, B. C., Aug. 23.—The Vancouver Conservatory of Music has absorbed the Columbia Conservatory and is now receiving pupils at Lester Hall, Vancouver. The piano department will be in charge of H. J. Pollard; Charles F. Ward, a former pupil of Oscar Saenger, will head the voice department, and R. Copley will take charge of the violin work, assisted by Mr. Ward.

Hector Dufranne, the Chicago Opera Company's French bass-baritone, recently had an opportunity to sing one of his favorite rôles, the name part of Xavier Le-doux's "Le Chemineau" at Deauville.

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PERPETUATING INDIAN SONGS

Research Work for the Government Among Tribes of Northwest

That the songs, dances, traditions, secret work and many other interesting features regarding the famous and once powerful tribes of Mandan, Gros Ventre and Ojibway Indians may be perpetuated for coming generations long after these aborigines have passed to their happy hunting grounds, become extinct and are known only in history, the United States Government, according to the *Bismarck Tribune*, is now taking steps to record these mysteries through the use of the camera and the phonograph.

This task, which would appear to be all but impossible, is being accomplished by the Bureau of Ethnology at Washington, through the aid of the North Dakota State Historical Society. The person to whom this task has been assigned by the Government is Frances Densmore of the Bureau of Ethnology and who arrived from Washington a few days ago.

Miss Densmore's services have been given to the historical society for six weeks, and she has gone to Elbow Woods, on the Berthold Reservation, accompanied by Dr. Libby, where they have begun their work. It is intended to take the songs and stories on a phonograph. By this process they will record the rhythm and notes of the songs, together with data on the parts which these songs take in the various dances. Phonographs of the Indians while performing also are to be taken. These songs are sacred to the Indians and have a great deal to do in their worship. This work has been carried out very successfully among the Sioux at Fort Yates.

It may not be generally known, but the Indians have secret societies, and probably the greatest accomplishment in this work has been the inducing of the Indians to give their secrets to the paleface. This has been accomplished with the Ojibways.

All this data is to be used by Miss Densmore in her report to the Bureau of Ethnology, and these records are to be deposited with the State Historical Society in this city.

Beatrice Fine to Open Season for Clubs on Pacific Coast

Beatrice Fine will open the musical season for a number of clubs on the Pacific Coast. Her engagements include an appearance before the Ebell Club, in Oakland, on September 17; a public recital, September 27, in Maple Hall; Pacific Coast Musical Club, in San Francisco, September 25, in the new Scottish Rites concert hall, and a program before the Adelphian Club, of Alameda, October 12.

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Apollo Club, St. Louis.
Apollo Club, Minneapolis.
Apollo Club, Brooklyn.
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BERLIN, PRAGERSTRASSE, 11

Need of a National Conservatory to Standardize American Music

By ANDRÉ BENOIST

THERE is no denying the fact that the love for music in this country is still in its infancy, in spite of the truly great strides it has made in the last decade. The excuse generally given for this is that the country is still young, which is an absolute fallacy. Neither the country nor the different races living in it at present are young in the true sense of the word. The country itself has existed, though undiscovered, from time immemorial, and the people who eventually populated it had their original homes in other parts of the globe for at least as long a period. It was then with them simply a question of moving from cramped and liberty-depriving countries to another more spacious and free. This fact did not take away from them the examples of their respective mother countries, as can easily be proved by the survival of most important and fundamental customs, such as religions, moral codes, dress and foods.

As to the statement that the people were too busy building up and beautifying their newly found abiding place to devote time to recreation (of which music is the highest and noblest form, and for that reason, perhaps, least sought after), that can also be easily disproved by glancing back to the pioneer days and noticing that wherever a camp sprang into life there also was to be found the saloon, the gambling house and the dance hall. What were those but forms of recreation? Even in our present days any one with a little common sense can easily notice the preference extended by the masses to the prize fight, the baseball game or the musical comedy, vaudeville or moving-picture performance, to the exclusion of grand opera, symphony concerts or ensemble music. I will even grant the elimination of the recital, a form of entertainment any one not too well versed in music might be excused for finding at times monotonous, no matter how excellent it was. There is a reason for all of this, as there is a reason for the fact that a lawyer, a physician, an architect, or for that matter any professional man, is looked upon with the respect due the dignity of his calling. Not so, however, with the musician. That title carries with it, at least to some, more stigma than honor, and is with the majority of people synonymous with a happy-go-lucky fellow, who scrapes a living the best way he can but seldom legitimately or satisfactorily.

Social Position of Musicians

On the other hand, take the social aspect of the matter and you will find that the average parents would much prefer seeing their daughter married to a starving lawyer or doctor than to a well established musician. The fundamental cause for all this is the existence of a standard for every other art or profession except that of music. The cry has long been for American music. How can there be any such music so long as there is no standard to go by? No real government-supported national institution controlled by a ministry of fine arts, to which any important matters relating to music can be referred. So long as such matters are left to private undertaking, where commercialism must perforce rule, there can be no standard, except perhaps that of the Old World, by which, after all, everything is measured in this country, as well as music, as literature, food and dress.

Take as an example the Conservatoire National de Musique et de Déclamation of France, which practically regulates the musical life of that country. Any one admitted there merely as a pupil must undeniably be a person of talent, as the instruction is absolutely gratis and open only to those who are judged worthy of the honor by world-famed masters, such as Ambroise Thomas, Charles Gounod and Massenet (in their lifetime), or Camille Saint-Saëns, Claude Debussy, etc. (of our day), whose names are so exalted that such a thing as commercialism in connection with them is ridiculous.

French Conservatoire as Example

This institution is run by the French Government and subventioned by it in such a manner that it need not pay financially.

Everything or everybody connected with it being properly taken care of and considering his position a priceless honor, the question of favoritism or financial interest is as much eliminated as from a supreme court, which it really is in relation to music in France. The admission only of pupils who show unmistakable and genuine talent at the same time eliminates the chance of mediocrities creeping into the ranks of the graduates of this institution. And thus, naturally, the professional standard is immediately placed on a high level, through the respect and sincerity toward their art prevailing from the earliest stages of the graduates' careers.

Now, where in this country can you find such an institution? There is no music school or conservatory able to exist without charging a good fee for its tuition, with the result that the pupil is hurried through his studies as much as possible by whomever is paying his expenses, so as to end these at the earliest occasion and to start getting returns. These generally prove *nil*, which is just, as the graduate is not ripe for his profession, being entirely too inexperienced through the "rush and hurry" way of studying to which he has been subjected. Besides, persons of genuine talent are often too poor to be able to afford the proper tuition, concert and opera going, etc., which is really part of their musical life, and are therefore sent to an incompetent, second-rate teacher. The narrowness of the instructor's views quickly discourages the pupil, who then tries another teacher, and keeps knocking from pillar to post until finally wearied he gives up in disgust the quest for art and glory.

Lack of Respect for Teachers

Another great handicap to the furtherance of high ideals is the natural lack of respect (sweetly called "American independence of spirit" by fond, easy-going parents) shown to many worthy teachers by pupils able to afford their high fees. These pupils evidently take the stand that since they pay well they can do with their lessons as they please. This may seem beside the point, but it really shows the absolute need of some standard, to open the eyes of such people to some degree of idealism in art.

However, you may find here and there a conservatory which magnanimously gives away a scholarship. Yet you can rest assured that this is not purely for the good cause but principally for the resulting advertising which it may bring to the school issuing the scholarship. And then, what does it amount to? Does the free pupil become great or at least world famous? We have yet to see a world-known musical star produced purely by an American conservatory.

Jury of Non-Residents

In short, to be a really great institution, setting a standard for American music, such an institution must first of all command respect. And as nothing in this world commands so much respect as freedom from want, which in this case means absolute independence and impartiality, this institution must offer its instruction gratis and be open only to those who are considered by judges of unquestioned merit and integrity to be greatly and genuinely talented. A jury made up of the great musical stars who visit our shores every season, such as conductors, singers, violinists, pianists, etc., would well answer the purpose, possessing as they would two priceless advantages—first, being non-residents, they would necessarily be out of direct contact with the concurrents and consequently unprejudiced. Secondly, they would be people who have done things, and hence better able to judge than the cool, self-satisfied theorist who has never done anything but prate about other people's work.

And finally, it seems a crying shame that in this great country, where untold wealth abides, there has not yet been found time and thought enough to devote to the building in the national capital a lasting and fitting institution to the furtherance and encouragement of the great international art of music.

The only pupil in composition Puccini has ever had is Erwin Lendvai, the Hungarian.

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THE TALKING MACHINE AS AN AID TO MUSICAL CULTURE IN PUBLIC SCHOOLS

Leading Companies Maintaining Educational Departments with Intelligently Arranged Courses of Instruction—Phonograph Records by Noted Performers Used as Illustrations of Musical History and Theory

By CLARENCE AXMAN

PUBLIC schools throughout the country are taking so much interest in the talking-machine, which has proved a valuable adjunct to education, that each of the three leading talking-machine companies in the country has appointed managers for newly created educational departments. Mrs. Frances E. Clark is the educational director of the Victor Talking Machine Company; Professor Frederick Goodwin occupies the same position with the Columbia Phonograph Company, and Thomas A. Edison, Inc., also has an educational department manager.

The schools use the talking-machine in different ways. In some of them the rudiments of music are taught; in others the machines are used to furnish music for folk dances. In other schools the machines are auxiliary to the lessons in singing, the voices of opera stars furnishing the students with a guide as to how songs should be sung. The machines are also used to provide march tune when children parade out after recess and at the close of school.

One talking-machine is now used in more than 400 cities, where the talking-machine is in daily use as a practical part of the school routine. This company has published a complete course of study in high school music by Anne Shaw Faulkner, a lecturer on musical subjects before clubs, schools and universities.

This work has been divided into four courses: First year, "What We Hear in Music"; second year, "The History of Music"; third year, "The Orchestra and its Instruments"; fourth year, "The Development of the Opera." These courses have been arranged for general use in high schools, colleges, etc., and the illustrations have been selected from the best musical compositions. The possibility of bringing the great music of the world into the school room is now made practical by the use of these records.

In arranging these four courses the idea was to present a logical and definite history of the development of music's growth and also to develop in each individual student a sane musical appreciation for the greatest in the art. Over-technical analysis has been avoided. As far as it is possible these courses will correlate music with the history or literature courses of the high schools.

Each year's work is divided into thirty lessons, and at least two illustrations are given for each lesson. Hints for teachers

in presenting each lesson are included as well as questions to be asked of the class. All the compositions to be used for illustrations have been analyzed and a complete bibliography is also given. Choruses



Folk Dancing in a Public School to Music by Talking-Machine

suitable for further illustration and study are suggested, thus directing the oftentimes desultory chorus singing into a purposeful channel.

Although some elective musical courses have done much to build up musical taste, these classes in the grammar and technic of music appealed to only a few of the students, and the rank and file of young people have missed the esthetic and ethical value of music study. These courses, however, are following the trend of this socialistic age, in which all our interests are being metamorphosed from the old viewpoint of the highest good to the few, to the new thought of the best for the many.

One of the companies has issued a separate catalogue giving graded lists of records for practical school use. These include records re-made especially for school marching by Victor Herbert's band. There are also patriotic songs and a series of records for folk games and dances.

For the primary grades these records have been prepared as especially suitable for young children: "Am Springbrunnen," a harp solo by Ada Sassoli; "Angel of Love Waltz," by Pryor's Band; "By the Brook," sung by Mme. Melba; "The Butterfly," flute solo; Dvorak's "Humoresque," played by Fritz Kreisler; "The Swan" of Saint-Saëns, played by Josef Hollman, cello; "March of the Toys," by

Victor Herbert; Mendelssohn's "Spring Song," played by Charles D'Almaine, violin; and Schumann's "Träumerei," a violin solo by Maud Powell. In the vocal selections are the Mother Goose songs and the Jessie L. Gaynor songs, the words of the latter being written by Mrs. Alice C. D. Riley.

For the intermediate grades the following are among the vocal selections: "Shepherd Song," by Rimsky-Korsakoff, sung by Alma Gluck, and "Hedge Roses" of Schubert, sung by Evan Williams. For the grammar grades there are "Madama Butterfly" orchestra selections; "Martha," Overture, by Pryor's Band, and some Wagnerian excerpts. The Balalaika Orchestra, Paderewski, Mischa Elman and Maud Powell selections are included in this course.

For high school pupils the numbers are selections from "Carmen," "Die Walküre" and "Faust," Chopin's "Funeral March," Tschaikowsky's "Festival" Overture, Handel's "Hallelujah Chorus" from "The Messiah." Studies in oratorio are also furnished, the records being made by George Hamlin, Evan Williams, Louise Homer, Dan Beddoe, Mme. Gerville-Réache and Herbert Witherspoon.

These courses of listening to the great music, studying, classifying, correlating, comparing, superimposed upon the broad basis of the regular chorus work of the school may be enjoyed and mastered by every student in the school, and they are designed to send out into the world not a few musicians but a generation of music lovers and keen, intelligent musical critics.

Creator of Tenor Rôle in Puccini's "Girl" in English

To the Editor of MUSICAL AMERICA:

Under date of August 24 there appears in MUSICAL AMERICA an article (page 9) telling of the proposed tour of the Majestic Grand Opera Company with "Elijah" in operatic form. Among the artists is announced Signor Pilade Sinagra, "who created the tenor rôle in the English version of 'The Girl of the Golden West'."

If you will refer to the first issue of your paper in November, 1911, you will find a full account of the first performance in English of the above mentioned opera, which took place at Waterbury, Conn., October 26 or 28. This article gives criticism of my work in the tenor rôle, I being the first to have sung (or "created") the part in English.

Signor Sinagra did not join the company until some eight or nine weeks later, when the tour had already extended southwest of New Orleans. Will you kindly rectify this in your next issue? And oblige, yours very cordially,

HENRI M. BARRON.

New York, Aug. 23, 1912.

An Italian manipulator of a street piano has just returned to his native land after spending fifty years as a street musician in this country, in the course of which he saved \$50,000.

Maggie Teyte is engaged as soloist for the tour of England Henry Wood is to make with the Queen's Hall Orchestra of London next March.

ALABAMA SOPRANO SAILS FOR OPERA DEBUT IN ITALY



Bianca Randall, a de Reszké Pupil, Who Sang in Gadsden, Ala.

GADSDEN, ALA., Aug. 26.—A concert of much interest was given here at the Gadsden Theater last Tuesday by Bianca Randall, who spent three years in Paris as a pupil of Jean de Reszké and afterward studied a year with Cottone in Italy. Having spent the Summer at her home, she sails this week again for Europe, where a début in "La Traviata" in October and other engagements in Italy await her.

Miss Randall's program last week consisted of the "Prayer" from Puccini's "Tosca," the "King of Thule" and "Jewel Song" from Gounod's "Faust" and a group of songs: Massenet's "Elégie," Rubinstein's "The Asra," Beach's "Ah, Love But a Day" and Woodman's "An Open Secret" and "A Birthday."

The young singer is the possessor of a fresh, liquid soprano of fine quality, which she uses with noteworthy skill and intelligence, and the manner in which she sang her various numbers commanded warm praise. As with her vocal gifts she combines also the advantages of youth and personal magnetism, the future seems full of promise for her.

Ugo Colombini, the Italian tenor, late of the Montreal Opera Company, will not return to America this season.

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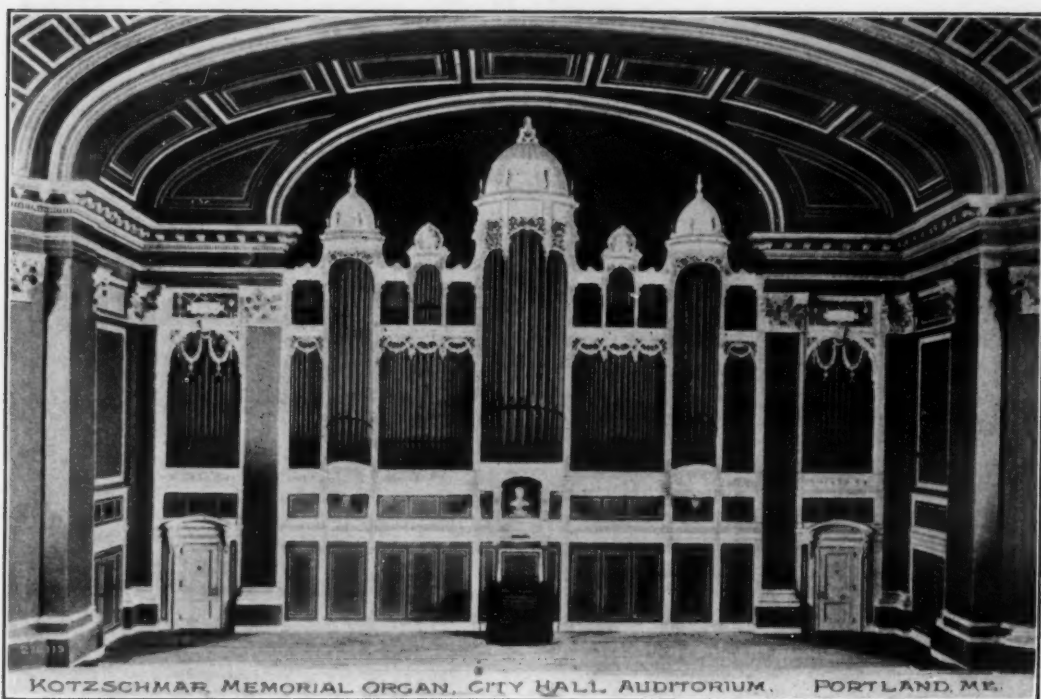
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PORTLAND, ME., Aug. 26.—Three thousand people were present on August 22 at the dedicatory exercises of Portland's new million-dollar municipal building and the fourth largest organ in the world, presented to the city in memory of the late Hermann Kotzschmar by Cyrus H. K. Curtis, publisher of the *Saturday Evening Post* and the *Ladies' Home Journal*.

Will C. MacFarlane, organist of St. Thomas' Church, New York, opened the ceremony with Boellmann's "Suite Gothique" on the big organ. Mr. Curtis was given a welcome lasting for several minutes when he arose to make his speech of presentation, in which he lauded the late Professor Kotzschmar for his fifty years of pedagogic activity in Portland. Another feature of the exercises was the unveiling of a bust of Professor Kotzschmar by his widow. Mr. MacFarlane played a Te Deum

in F by Professor Kotzschmar, as well as his own "Evening Bells and Cradle Song."

The dedicatory exercises were followed by a series of organ recitals, among which were two programs by Mr. MacFarlane, including the organist's "Scotch Fantasia," dedicated to Mr. Curtis, and his "Spring Song." Harry F. Merrill was a soloist in the recital of Thursday evening, presenting Handel's "Hear Me, Ye Winds and Waves" and Tchaikowsky's "Pilgrim's Song."

R. Huntington Woodman, organist of the First Presbyterian Church, Brooklyn, appeared in two recitals on Friday, introducing his Cantilène in B Flat and Scherzoso in D Minor. Ralph Kinder, organist of the Church of the Holy Trinity, Philadelphia, offered the final recital programs, which included several of his own compositions, Berceuse No. 1, Toccata, a Fantasia on a familiar hymn tune, Cantilène du Soir and Caprice.

PERSISTENT MISCONCEPTION OF AMERICAN MUSIC

[From the New York Sun]

THE conductor of an orchestra in a local restaurant went to Europe to rest his brain, wearied with the incessant strains of ragtime and the turkey trot, with which he was compelled in the search after a living to supply the intellectual patrons of his high-class resort. To his dismay he found that the popular music of Europe had become Americanized, and that in London, Paris, Berlin, Vienna and other great cities the orchestras in the general resorts were playing ragtime and the seductive rhythms of the turkey trot.

Another fact noted by this returning conductor is that while the worst type of American music is devastating Europe, the best musical performances in the world are to be heard in this country. This, too, is no news. The best opera in the world has been given in this city for some years. The best orchestra in the world has for years past dwelt on the Atlantic seaboard. The best quartets, pianists, singers, violinists and cellists have been making American tours for years.

Moreover, the best compositions of all countries are brought to this country and are produced here more quickly than they are anywhere else outside of the countries in which they originate. Germany is not slow to recognize the worth of music from other lands, but it is no exaggeration to say that a wider range is covered in the list of new things made known here. France is third, and England lags behind.

But the same beliefs in regard to the United States continue to be cherished in all these countries as existed twenty-five years ago. The German, the Austrian and the Frenchman will tell you to-day, as he told you then, that there is no artistic appreciation in the United States, no discrimi-

nation, no taste, no knowledge. He tells you this in spite of the indisputable fact that his own great musicians come here and meet with splendid success.

And when he himself for some unknown reason visits the United States and is brought face to face with such institutions as the Metropolitan Opera House, the Boston Symphony Orchestra and the Kneisel Quartet, he utters comments much like those of the man who stared at the giraffe and said: "There ain't no sich animal."

Russian Invents "Tenor Violin" for String Quartets

ST. PETERSBURG, Aug. 27.—Prof. Von Glehn, of the Conservatory of Music at Moscow, has invented an orchestral instrument which is designed to be of genuine value in chamber music. Composers and performers have sometimes found that in string quartets the violin did not entirely fulfill its purpose with the ensemble. With this fault in view Prof. Von Glehn has constructed what he calls a "tenor violin," the range of which is an octave lower than that of the viola. The instrument is said to be sonorous in tone and its gains effects in string quartets which are considered a marked improvement over the results attained by the violin.

The recent open-air performance of "Carmen" at Bayonne, France, in which Edmond Clément was the *Don José*, was attended by an audience of 10,000.

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THRONGS HEAR WILLIAMS

Tenor Sings at Ohio Centennial and Before 75,000 at Rochester

Evan Williams, the noted tenor, was the "star" in the musical program of the recent centennial celebration at Columbus, O. The engagement of Mr. Williams was most appropriate, as he is a native Ohioan. When the tenor appeared on the platform the audience gave him an ovation. His offering was Hugo Kaun's "My Native Land," and there was intense stillness in the hall as the singer sketched the picture embodied in the text. When Mr. Williams reached the line, "My native land, thee I salute, thou fairest land of all," the peculiar aptness of the words to the occasion struck the auditors so strongly that they burst forth in a tumult of applause.

On August 22 Mr. Williams sang before 75,000 people in Rochester, N. Y. This was the high water mark of attendance at any of Mr. Williams's appearances, his previ-

ous experiences in this line being his singing before 25,000 at Crystal Palace, in England, and before 35,000 persons assembled at a fair in Seattle. In spite of the size of this throng at Rochester, the tenor's vocalization and enunciation were so excellent that his chauffeur, who remained in the automobile on the edge of the crowd, was able to hear almost every word quite distinctly.

Mr. and Mrs. Frederic Martin in Rhode Island Musicales

PROVIDENCE, R. I., Sept. 4.—Members of the Edgewood Yacht Club took a great deal of interest in the musicale which took place on Tuesday evening in the club's ball room, the soloists being Frederic Martin, the noted basso, and Mrs. Martin, soprano. Both singers are great favorites here, as they at one time lived in Providence and sang in various city churches. A large audience was assured for the occasion, which proved to be one of the principal musical events of the season.

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REMINISCENCES OF MASSENET

Minnie Tracey, the American Singer and Protégé of the Master in Paris, Recalls His Numberless Endearing Qualities, and Bessie Abbott, Also an American Singer, Describes Her Experiences as His Pupil

[By Minnie Tracey in "Daily Mail" (Paris Edition)]

FRANCE has lost the musician who came nearest to the heart of all who heard his music. His work touches the soul through its extreme sensitiveness and spontaneity. He did not compose scientifically but let his inspiration and his heart speak through the notes of his music. He had, therefore, a tremendous power over the public at large.

I first met Massenet when I was engaged at Marseilles to sing in "Le Cid" and some of his other works. The introduction, which I owed to the kindness of the first great American singer in Paris, Sybil Sanderson, gave me the friendship of the composer, and I have thus had the valued opportunity of noting the whims and characteristics of the master.

The strongest of his characteristics was that he never received a letter—however humble might be the writer—without immediately answering it. Some envious contemporaries said this was due to his desire for popularity. Those who knew the master well understood that it was his extreme kindness toward all humanity which made him take the trouble of answering each missive with his own pen—and with such a celebrity it became an onerous duty.

One of Massenet's numberless qualities was the marvelous way in which he accompanied. He would very often play only with his left hand, seeming with this same hand to bring out all the orchestral qualities of his compositions, while he would underline his musical thoughts with the movement of his right hand. One had the impression that he was drawing out of one's throat the notes he wished and out of one's very heart the sentiments he wanted.

On one occasion I created the rôle of *Salomé* in "Hérodiade" at the first performance of the opera given in Bordeaux, nine years ago. This is, operatically speaking, one of the most important theaters in France, where it stands on the same plane as do Chicago or Philadelphia in America, and Leipzig or Munich in Germany.

The *maître* was ill and could not come to the last rehearsals, as he expected to do. As I was the only one among the artists whom he knew personally, he wrote me requesting a detailed account of the performance, which was most successful in its ensemble. In reply I sent him a conscientious criticism of the performance in every particular, but did not speak of myself, thinking the *maître* knew my voice and my way of interpreting my rôle. By return mail came a letter of Massenet saying: "A thousand thanks for your clever criticism, but Mme. Massenet wants to know you. You must come and have tea with us at once upon your return. We both want to talk to the soprano who writes a criticism about all the other artists and never mentions herself as the heroine of my opera." And on my return to Paris I became a familiar of the house—a friend, I am proud to say, of Mme. Massenet, a

most charming, retiring and delightful woman and hostess.

Sybil Sanderson's "Thais"

This Winter, at her last Sunday reception, the *maître* was in humor for anecdotal.



—Copyright Boston Photo News Co.

[Massenet in the Library of His Paris Home—Photograph Taken in June, 1912]

notes. Sitting in a great Henri IV armchair, with his funny little black silk cap on his head and a circle of interesting friends about him, he said, "I have just received from America news of the continual and great success of 'Thais,' which, strange to say, has become in many countries one of the most popular of my operas."

Turning to me, almost with tears in his eyes, he said: "You know, my petite, how I wrote it for the exquisite Sybil. She was *Thais* la divine—the exponent in flesh of all that is poetical, earthly and divine in love. In this rôle she has never been equaled and will never be surpassed. Yet after the first performance in Paris, Gailhard, who was then director of the Opéra, requested me to come into his office and, standing behind me, put his hand on my shoulder and said: 'Alas! *maître*! your beautiful "Thais" has made but a *succès d'estime*!' I had to smile and say 'Yes!' with sorrow and disappointment. But little by little it has grown in public favor until it is perhaps to-day, with 'Manon,' the work which brings me the greatest amount in annual royalties. So one must never be discouraged. Out of insuccess often grows success!"

Many tales have been told of the wit of Massenet. His repartees were extraor-

dinary, and I should like to give one more incident of personal intercourse with him.

The last long conversation which I had with Massenet was this Spring. He wrote and asked me to spend the morning with him. I flew off very early to be at the Rue de Vaugirard at ten o'clock, and I remained until after twelve.

The Last Impression

I had the impression during this interview that this would be my last long conversation with the *maître*. As I came down the stairway my eyes were full of tears, as though something had been broken—the end of one of the loveliest of my artistic memories. The impression was so strong that I spoke of it to many people at luncheon immediately afterward.

The master wore his little black silk cap, but on his shoulders he had a great gray

Massenet a furor he was exquisitely pleased. He loved Oscar for his production of "Thais," "Sapho," "Hérodiade," "Grisélidis," "Le Jongleur de Nôtre Dame" and "La Navarraise." He said to me:

"This American impresario is elemental, like his country. He knows that melody is at the base of all great operas, just as the good earth is beneath everything, and he loves the melodies of Massenet. I write always for melody. Paris loves me, but even in the love of cities man is polygamous, and I want the love of the great siren of the States, New York. For Oscar Hammerstein I shall ask a reward from the government. You smile? Wait and see."

Sure enough, Massenet went to the great powers of France and pointed out what glory had accrued to French art through the efforts of Hammerstein, and, behold, he was given a decoration.

Loved by All Paris

Massenet was one of the best known figures in Paris. He was loved. He was the most popular composer in France. Musicians raved about the twilight harmonies of Debussy, the sinister effects made by Strauss on strange instruments, but the public loved the melodies of Massenet. He wrote for the public, while the others composed for technicians. When Massenet went on the street, gamins, flower sellers, cab drivers, chauffeurs and the great public generally whistled selections from his operas, and he was infinitely pleased. He was a striking figure.

Under his coaching I studied "Manon" all Spring and during the early Summer. He wished very much that I sing the rôle in Paris. However, when Manager Arthur of the de Koven Opera Company asked me to sing *Maid Marian* in "Robin Hood" in New York I accepted, for I was suffering from nostalgia; I wanted to see my own land and breathe good American air. Dear old Massenet said that I was quite right, for he believed that the only true inspiration came from one's own soil. He gave me a dinner two nights before I sailed, and on the eve of departure he wished me a prosperous season and a safe return.

An Adroit Flatterer

Alas, I shall never see that kindly, classic face again! He was an adorable flatterer. He could make women so happy with his adroit verbal petting that one could listen to him forever. He had a pretty trick of telling his fair companions that she suggested a melody, and he would go to the piano and improvise some honey sweet strains that really did suit the personality of the one so highly complimented.

With Massenet it was "toujours la femme." He was a clean, honorable man, whose affairs were those of a chivalrous gentleman, but he always had some goddess for idolatry. Women inspired him. He said that in women there was some divine wine of life which all men sought. Some held it in brimming measure, and they were the immortal women of poetry, music and history, but all possessed in some degree that gift of the gods, so none was uninteresting.

I have said that women played a large part in his life. This is evident when one recalls that he wrote "Thais" and "Esclarmonde" for the unfortunate Sybil Sanderson, "Don Quichotte" for lovely Lucy Arbell and "Sapho" for Emma Calvé. He was a lover of flowers, too. Flowers, fair women and melody. Can you imagine a more joyful life! He had prosperity and fame. Fortune loved this good, great man; he deserved every blessing that came to him. To me his death is an irreparable loss. I mourn him first as a friend and then as an idolized composer whose work he had chosen me to interpret in future. His next opera was being written for me. Alas! that the grave has closed over so much greatness and melody, but his luscious scores will live and delight millions for generations to come. Massenet loved beauty for its own sake, and he wrote as the wood thrush sings. Such compositions are immortal.

Edith de Lys, the American soprano, recently sang *Madama Butterfly* with marked success at Spa.

[Bessie Abbott in New York "Tribune" Interview]

I WAS inexpressibly shocked by the news of the sudden death of Massenet. To me he was a god of music. I owe much to his advice, his aid so cheerfully given and his perfect comprehension. He liked Americans, but it grieved him that his melodious operas gained ground so slowly in this country. When Oscar Hammerstein made



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TOPPING, 345 W 70th St.**PLAN ITALIAN BAYREUTH FOR VENICE**Director Rossetti to Give Annual Season of Native Works in New
Opera House at the Lido—Wolf-Ferrari to Set to Music Libretto
of "Anima Allegra," Rejected by PucciniBureau of Musical America,
8 Via St. Maria, Fulcorina,
Milan, August 5, 1912.

THERE is a project on foot to construct a home of Italian opera similar to that of Bayreuth. It will be erected at the Lido, at Venice, and the operas will be put on with great artistic dignity, an entire season being consecrated every year to Italian music. Cavalier Rossetti, who was director of the Costanzi in Rome, has enrolled for this project many adherents in the artistic field. Among these are Puccini, Mascagni, Leoncavallo, Vitale, Polacco, Sturani, of Caramba, Gatti-Casazza, and artists like Darclee, Caprile, Frances Alda, Titta Ruffo, Giraldo, the tenors Garbin and Palet and many others.

The front of the projected edifice will be in pure Venetian style. In the vestibule there will be a canal attached to the Laguna enabling the gondolas and motor boats to deposit their passengers directly at the entrance.

I understand that as the negotiations between Puccini and Casa Ricordi have failed the publishing house has offered to Wolf-Ferrari the libretto "Anima Allegra," taken from the popular Spanish comedy, and I am assured that Wolf-Ferrari has accepted.

A new tenor, twenty-three years old, has been discovered by the Duke of Visconti in this case a barber's assistant. After hearing the opinion of Director Mingardi of La Scala he has been put under the exclusive training of Margaret Norri-Baj.

The success of Luigi Riccardi in "Otello," after which he signed a five-year contract for appearances in the principal cities of Europe and America, has increased the fame of this instructor. Acting on the advice of her predecessor, Leoni, she took this boy, after he had been "burlesqued" (his money taken, however) by three Milan teachers—and now, after two years' constant work she has brought out what promises to be one of the leading tenors of the world. Her studio is always open to help poor and talented students. The scholarship fund, which is under her absolute control, is doing great good—having reached large dimensions through recent donations from German and English capitalists. This teacher is a "maestra" who, in spite of criticism from exponents of modern methods, steadily adheres to the traditions of the classic Italian school.

This week an opera company embarked for Buenos Ayres, where the season is to

commence on September 1, directed by Mascheroni. The operas which will be represented are almost entirely of the Italian repertory and the principal interpreters are Darclee, Anna de Nevers, Adelina Padovani, Iole Massa; the tenors, Perea, Paoli and Maurini; baritones Ancona and Pignaturo; basses, Sabellico and Guasgeri.

Also, the Italian Lyric Company is preparing to cross the ocean with San Francisco as its destination. Besides the regular repertory they will give the following novelties: "Conchita," "Salomé," "Isabeau" and "Grillo del Focolare." The artists are: Rita Doria, Amina Mattini, Malvina Terreira, Flora Zigolfi, G. Armanni, G. Agostini, G. Giorgi, A. Groziani, G. Guordini, Nicoletti, Dineschi G. Martini and Maestro Bevnagoli. The season will last about three months.

The young poet Fausto Valsecchi has reduced the "Salammbô" of Flaubert to three acts for Maestro Giuseppe Pietri, composer of "Calendimaggio" and "Flemmerlanda." This libretto has only three personages—Salammbô, Matho and Spendio.

The first act opens before the prison of Spendio, the second under the tent of Matho, the third at the foot of the throne of Salammbô. Of the three acts the third is least faithful to the original because Spendio is present at the death of Matho and outlives him.

Maestro Roggero is now composing an opera, "Anthony," from the famous romance of Dumas, of which Carlo Zangarini has prepared a dramatic version in a prologue and three acts.

Oscar Fried, of Berlin, has finished the opera entitled "Christopher Columbus," which may be given in New York. Mr. Fried, who is familiar with the opera of our Maestro Franchetti on the same subject and has tried to keep his work different from it, has given some information about the opera.

It is in one act, divided into three scenes. The act opens on the high seas, on board the "caravella" Santa Maria and begins where the crew in revolt tries to compel Columbus to return home. An allegorical picture appears which represents Columbus as he enters the New World. Isabella of Spain appears and begs him to persevere in his attempt. In the last scene the sailors threaten Columbus with death if he does not return, and they are about to turn the prow toward Europe when the cry of "Land!" is heard. The opera is to be given in Berlin and London.

ANNIBAL PONCHIELLI.

COMPOSERS WHO HAVE REACHED THEIR OPUS 1000

ALTHOUGH the American competitors in the Olympic games in Sweden seemed to have the habit of establishing records, the German composers of to-day and yesterday are unquestionably the victors in all musical marathons. Few writers of other nationalities have ever had the persistence to write up to or beyond the Opus 1000. Arnoldo Sartorio, as the name implies, is of Italian extraction, although he was born at Frankfurt-on-Main, March 30, 1853, and is to all intents and purposes a German, as his entire training has been Teutonic. His teachers were August Buhl and Edward Mertke. For a time he was a choir conductor in Strassburg, Düsseldorf and Cologne. He also taught many successful pupils.

The one thousand mark in musical composition has been passed by very few composers. It is interesting to note how several writers have written so profusely and at the same time produced pieces for which there is a wide demand. Among the most fecund composers are: Bach, Handel, Haydn and Mozart among the great classic masters; Czerny, Schubert, Liszt and Gounod of a later period; and among modern writers, Abt, Behr, Bohm, Bordese, F. Kirchner, D. Krug, W. Popp, Engelmann. An opus may be a large and important work, a whole collection of pieces, or a mere trifle, as it may happen. Viadana (1564-1645) numbered his compositions in

the modern way, but Beethoven was the first to use opus numbers regularly. Although Bach, Handel, Haydn and Mozart did not number their works, all four were very prolific, the compositions of each running well above the 1000 mark. Czerny's opus numbers run above a thousand, each opus containing many separate pieces or studies. Schubert wrote 603 known songs (many others probably lost) in addition to numerous other compositions in practically all forms. Liszt is known chiefly by his many transcriptions, but his original works in many styles are numerous also. Franz Abt was a voluminous song writer; Bordese wrote hundreds of songs, studies and other vocal works. W. Popp wrote chiefly for the flute. Franz Behr (1837-1898) wrote many hundreds of popular drawing-room and teaching pieces under his own name, and many more under the pen-names "Wm. Cooper," "Charles Morley," "Francesco d'Orso," "Charles Godard" and others. Carl Bohm, a contemporary writer, has hundreds of beautiful songs, as many more piano pieces, also violin and other instrumental works. H. Engelmann, so well known to our readers, has passed the 1000 mark and no longer uses op. numbers.

Some of the world's great composers have not been prolific to marked degree. Beethoven's op. numbers run a little past 100; Schumann's, similarly; Chopin reaches op. 73. Berlioz, who wrote larger works chiefly, probably attained the lowest op. number of all, 28.—The Etude.

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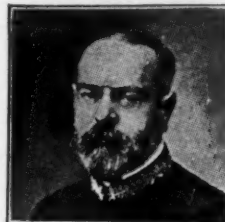
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MOURNING IN PARIS OVER MASSENET

Schools and Streets Being Named After Him and a Monument Projected—Countless Anecdotes of His Lovable Traits

Bureau of Musical America,
5, Villa Niel, Paris,
August 24, 1912.

THE cable has long ago told of the great loss which France suffered last week by the death of Massenet. Little remains to be said as far as actual news is concerned, but much is yet to be told about this great composer's everyday life.

Countless are the anecdotes and reminiscences recounted by intimates of the world-famed composer of "Manon." Good or indifferent, they all contribute to throw a light upon this many-sided genius whose fundamental characteristic seems to have been genuine goodness.

Notwithstanding his great fame as the most popular of living composers, Massenet was simple in his habits and kind to all. He often delighted in recalling his early start in life when, at the age of seventeen, he played the triangle in the orchestra of the Théâtre Lyrique, in Paris, and lived happily on fifteen dollars a month.

The successful millionaire composer who owned a magnificent château at Egreville, near Paris, lived in those days in a garret. His neighbors were clowns at the Cirque Napoléon. One day, in order to pay for his lodgings, he was obliged to pawn his watch for two and a half dollars.

When he was younger his mother gave piano lessons. The era of high-priced virtuosi was not yet born and often the mother's earnings were scant. The struggle was, in fact, so hard at one time that she seriously contemplated placing her son in a seminary and having him enter the religious orders.

His Life Simplicity Itself

The memory of his simple start inspired Massenet's life, which was ever simplicity itself. He remained true to himself even after death. According to his desire, he was led to his last resting place by a one-horse peasant's hearse, without ornaments or flowers, and followed only by his near relatives.

The ever-recurring epithet with all who have written about Massenet is the word "charming." He was, in truth, a charmer in the primitive sense of that term. His soft and polite manner, born of nature,

al kind-heartedness, won him countless friends.

One day he had just received a magnificent bouquet of flowers direct from the Riviera. The day was Wintry and flowers were scarce. Massenet heard that Alphonse Daudet, the famous novelist, was seriously ill. He called on the writer and found him at luncheon. He placed beside him on the table the beautiful flowers fresh from Southern France, poor Daudet's own country, said a few words of encouragement and withdrew. A few moments later Daudet's head lay to rest forever on the flowers which had recalled to him the countryside of his birthplace.

Massenet was extremely sensitive. He had a delicacy of emotion which left a strong mark on his work. His natural bent inclined him towards subjects whereof love was the dominant factor. "Manon," "Werther," "Thaïs," "Hérodiade" are the most famous of his love poems. Their melodies are on the lips of all.

In a Boulevard café on the evening of Massenet's death an orchestra was playing. The clatter of dishes, the din of conversation seemed to make it impossible for the diners to discern what air was being played. But suddenly the din subsided, the waiters moved listlessly, the diners glanced at one another and many a smile shone through a glistening tear. The tziganes were playing the "Méditation" from "Thaïs." And when the selection was ended hands instinctively rose above the tables and applauded the genius who had breathed his last twelve hours ago.

Czar an Admirer

Massenet's music is appreciated everywhere. Among the most notable of the admirers of the French composer may be counted Czar Nicholas II of Russia. The Czar is a gifted poet and a singer of talent. He has published a book of poems under the pen-name of Olaf and has set many of his verses to music. He has a tenor voice. It is not particularly powerful, but the tone is agreeable and sympathetic.

The usual difficulties attended Massenet's start in the career. He experienced great difficulty in securing a hearing for one of his first works, "Mary Magdalena." He would often delight in recounting the anecdote.

It was during the fierce Winter of 1872, following the Franco-Prussian war. Massenet had just married Mlle. de Sainte Marie, pupil of Liszt and an ardent musician. He called one day on a noted impresario, Padeloup, who organized concerts at which young composers were often given a hearing.

Padeloup granted young Massenet's request. He listened to a selection of the work. But his attention was given more to a log in the fireplace which refused to burn. Coughing, wheezing and shivering with cold in the smoke-filled room, Massenet played on courageously.

"Is it finished?" inquired Padeloup when the playing had ceased. The anxious Massenet then ventured the hope that his works would be given a forthcoming concert.

"Produce that!" exclaimed Padeloup. "Why, my dear monsieur, how do you expect me to produce a work in which you say, speaking of Christ: 'I hear his footsteps!' Come now! One cannot hear the footsteps of Christ. It is absurd." Massenet's confused exit took place among exclamations of: "I hear his footsteps! I hear his footsteps!"

Massenet was, however, more fortunate on another occasion. He was strolling along the Boulevards when a friendly hand fell upon his shoulder. He did not know the person who had accosted him and who told him to follow him. He was asked to play the overture to "The King of Lahore." His unknown friend then made himself known: "I am Halanzier, director of the Opéra," he said. "My dear friend, your 'King of Lahore' is received. We shall begin rehearsals next month."

Master of Repartee

Massenet was wonderful at repartee. An Argentine impresario who had produced his operas for many years throughout South America without paying him any royalties once sent him his photograph with a request for an autograph. Massenet returned the photograph with the autograph but did not put any postage on the package. "I am keeping the three francs which you sent for the postage," he wrote to the impresario. "It is always that much to my credit in our little account."

He was ever attentive to the monetary questions concerning his operas. He had a telephone—with a secret number—and called up every morning the Paris theatres where his operas had been produced the

night before to inquire the amount of the receipts.

Massenet was an early riser. He was at work every morning at 4 o'clock. He attended to all his correspondence personally and received his friends and callers in the morning.

He lived from October to February in his Paris apartment of the rue de Valenciennes overlooking the Luxembourg gardens. In February he would go to Monte Carlo to oversee the production of his operas. He would then return to Paris, and shortly after leave for his Summer home at Egreville. Here Massenet owned a vast estate and an old castle with historic ruins. Here it was that he composed most of his works during the latter part of his life, which was one of constant activity and production.

Shortly before his death he had just concluded a contract with his publisher speci-

fying the operas which he was to work upon during the seven next years. At the time of his death he had three complete operas ready for production: "Panurge," "Amadis" and "Cleopatra."

Massenet, who had declined the honors of an official funeral and whose last wish was to be laid to rest with simplicity, cannot escape, however, the enthusiastic admiration which followed him through his life. A group—among which many of his disciples, including Vidal, Xavier Leroux, Silver, Reynaldo Hahn—has just been formed to erect a monument to the composer of "Manon." On every side tributes of admiration are being paid to this great composer. Gala performances of his works are being given on all stages throughout Europe; schools and streets in France are already being named after him.

DANIEL LYNDY BLOUNT.

\$700,000 YEARLY COST OF NEW YORK ORCHESTRAS

[Pierre V. R. Key in New York World]

IT costs New York seven hundred thousand a year for the musicians and conductors who participate in orchestral work of higher artistic character in operatic, symphony and other circles, such as choral and miscellaneous concerts. Of this sum the bulk is shared by the five hundred players—mostly union—including those who make up the stage bands appearing in "Lohengrin," "Aida" and half a dozen other operas.

A musician, however, who presents himself as eligible for a post in a reputable New York orchestra must have superior ability as a player, the facility to read at sight difficult music and come with the seasoning that experience provides. Once in a while an exception is made in favor of a particularly talented young man, though not often.

All "first" players of any group of instruments are paid better salaries than their immediate colleagues—the first violin, first player of the second violins, of the violas, cellos, double-basses, horns, flutes, etc., coming under this classification. It is not uncommon for a first player to receive \$2,000 for a season's work of twenty-four or twenty-six weeks, and a fair number get double that figure.

Opportunities arising after the completion of the regular concert season permit some of these orchestra men to add to their incomes in other ways, but estimating the average earning capacity of the five hundred belonging to this division of professional musicians in New York shows the sum to be \$1,400.

At the Metropolitan the current schedule requires six "regular" performances a week—five operatic and one concert, the latter taking place on a Sunday. As the season progresses Saturday night "extras" ensue and others given in the afternoon, all of the additional presentations bringing the orchestra men premiums in the way of Uncle Sam's currency.

The Philharmonic, New York, Volpe, Russian and People's Symphony Orchestras find a few engagements for a part if not all their playing personnel outside their programs. Some of these are at choral or miscellaneous undertakings, or special performances of diversified character; some of them semi-popular in nature. As there are over twenty-five choral organizations and singing clubs which give from one to three concerts a season requiring orchestral assistance, it is apparent that no considerable sum is demanded for such service. The approximate figures are \$75,000.

For strictly symphony endeavors orchestra men are paid a quarter of a million for the season beginning in early November and ending about the middle of March. For the opera a sum in excess of \$165,000 is poured every twenty-four weeks into the pockets of the 110 members who make up the opera and three stage bands varying in numerical strength from five to fifteen.

The conductors of the orchestras and musical organizations of all sorts who employ professional talent are usually well paid. Arturo Toscanini is the highest salaried of all. Under the terms of his recently renewed three years' contract with the Metropolitan Opera Company he draws considerably over \$40,000. Alfred Hertz of the same forces is a \$15,000 director, Giuseppe Sturani gets \$5,000 and the remaining five assistant conductors at the Metropolitan about \$1,800 each.

Walter Damrosch, musical director of the New York Symphony Orchestra, has a profit-sharing agreement with the society, and for his work as leader of the twenty-

four New York concerts and a still greater number given out of town he collects almost as much as Toscanini.

Josef Stransky, who began his labors last November as conductor of the Philharmonic Orchestra at a \$1,000 salary, has signed a three-year renewal contract at just twice that figure. Arnold Volpe, Modest Altschuler and Franz X. Arens are the least highly paid of the orchestra leaders and make smaller amounts than some of the singing society leaders, of whom the best known to the public are Kurt Schindler, Frank Damrosch, Louis Koennenich, the new Oratorio Society leader; Walter Henry Hall and Clarence Dickinson.

One hundred and seventy-five thousand dollars a year is not a large sum for such conducting talent as New York possesses, even though it is far from uniform excellence, but there is consolation in the reflection that several of the musical leaders are men of indisputable powers, who do much in atoning for inefficiency certain to be encountered in all professional ranks.

H. Howard Brown Pupils as Heads of Vocal Departments

Virginia Estill, of Colorado Springs, a pupil of Mr. and Mrs. H. Howard Brown, has been chosen head of the vocal department of the Durham School of Music, Durham, N. C. Miss Estill came East with Mr. and Mrs. Brown in May in order to continue her preparation for teaching. John McK. Henderson, who has been head of the vocal department of Simpson Conservatory, Indianola, Ia., for the past five years, has accepted a similar position in Hiram College, Cleveland, O. Mr. Henderson has gained artistic results with the Girls' Glee Club of Simpson, this organization having for several years past won all the State prizes. Charity Proudfoot is one of Mr. Henderson's advanced pupils, whom he sent to Colorado last season for study with Mr. Brown.

Eva Emmet Wycoff Sings at Michigan Assembly

Eva Emmet Wycoff was the soprano soloist in a concert at the Epworth Assembly, Ludington-on-the-Lake, Mich., on August 26, receiving a splendid reception and many recalls. Among her artistic numbers the most interesting were Hylsted's setting of "My Love is Like a Red Rose," dedicated to Miss Wycoff; "La Lettre d'Adieu," by Christian Kriens; "Ecstasy," by James H. Rogers, and Campana's "I Live and Love Thee," in which the soprano appeared with George A. Drach, baritone. Further pleasing numbers were contributed by Mary Wood Chase, pianist, and Mrs. Conoway Scott, reader, while Ben Burt acted as accompanist.

Festival Concert at Atlantic City

ATLANTIC CITY, N. J., Aug. 31.—One of the best festival concerts of the Summer season was that of last Sunday with Luigi Samolli, tenor, and Edith Helena, soprano, as the soloists. Miss Helena showed her coloratura facility in the "Mad Scene" from "Lucia." Mr. Samolli scored a popular success with Tosti's "Good-Bye." The singers appeared together in a duet from "Madama Butterfly." Gino Protevi, cellist, played Max Bruch's "Kol Nidrei."

L. J. K. F.

Earle LaRoss with Foster & David

Earle LaRoss, the young American pianist, has been added to the list of artists whose concert activities will be directed by Foster & David. Mr. LaRoss has been engaged as soloist in the Fall tour of the Volpe Symphony Orchestra, Arnold Volpe conductor.

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TWO NEW SEM BENELLI LIBRETTOS

Mascagni and Puccini Likely to Use Them—Mourning for Massenet in Rome Where Composer Was Regarded as Champion of Italian Music

Bureau of Musical America,
6 Via Monte Savello, Piazzal Montanara,
Rome, August 21, 1912.

SEM BENELLI, the noted Italian dramatist, is writing two poems which are to be set to music by two of the chief composers, probably Mascagni and Puccini. One poem is entitled "L'Isola del Fabbro" ("Blacksmith's Island"), and is a ghastly Calabrian drama in which a father shoots his daughter and his illegitimate son. The other poem is called "Orfeo," after the ancient musician Orpheus, who made the trees follow him and his melodious lyre.

Among the Italians who had recently to leave Turkey is Signora Emilia Ciampi Stravolo, who was prima donna in the theater of the deposed Sultan Abdul Hamid at Yildiz Kiosk. She has returned to Rome, where she first appeared as a singer when a child. At the age of nine she sang before Pope Leo XIII, at sixteen she was at the Quirino, whence she went to the Costanzi, where Toscanini, then conductor, predicted that she would be a successful singer. From Italy she went to the East and sang in Egypt and Turkey. At Constantinople she so enchanted the Sultan in "Il Trovatore" that he made her join his company of Italian vocalists. She married the brother of the director of this company, Alfredo Stravolo, who is a light opera artist. Signora Stravolo has sung while in Constantinople before kings, princes and ambassadors. She also sang frequently for the ladies of the harem, and she received from the Sultan the highest decoration, that of the Sciafkak, which is usually reserved for princesses and for the wives of ambassadors.

Puccini's "Fanciulla" has been presented at Sinigaglia, on the Adriatic, the birthplace of the great singer Angelica Catalani with marked success.

Alessandro Bonci, Enrico Caruso, Titta Ruffo and other famous artists who have been taking the waters at Salsomaggiore, have now left that place, and are finishing the Summer in other health resorts. Among the present visitors at Salsomaggiore are Conductors Mancinelli, Mugnone, Vitale and Cleofonte Campanini from London. Signor Campanini is the fortunate possessor of a villa at Salso. He has a scheme on hand to produce at the local theater during September one of the latest operas of Wolf-Ferrari. This will be done for charitable purposes.

Italian Mourning for Massenet

The death of Jules Massenet has caused deep regret all over Italy, but particularly in Rome, where he studied at the Villa Medici, and which he frequently revisited. He gained the Grand Prix de Rome in 1863 with his "David Rizzio," and while at the Villa Medici wrote "Scènes Napolitaines," a Requiem and "Poème d'Avril." Of recent years he was much before the Italian public as the champion of Puccini and of Italian composers generally in the war waged against these by some of the French musicians. All the principal newspapers in Rome devote columns of panegyric to the dead composer. Fabio, of the *Messaggero*, writes: "We salute in Massenet a prince of melody and a friend of Italy. For this his remembrance will be ever dear." The "Roi de Lahore" was heard for the first time in Rome in March, 1878, with the composer present.

One of many Italian composers to acclaim Massenet is Professor De Nardis, of the Conservatoire San Pietro a Majella

of Naples, who writes: "Massenet's style had the greatest influence on the young Italian school. His 'Roi de Lahore' had the principal influence for harmony, structure and instrumentation on our young composers, Mascagni, Puccini, Giordano, Cilea, only to mention a few." Professor D'Arienzo, of Naples, under whom Leoncavallo, Giordano, Cilea and Martucci studied, writes that Massenet was one of the greatest of modern maestri, and Professor Sgambati, of Rome, composer and pianist, who knew Massenet from the time when the latter was studying at the Villa Medici, says that the work of the great Frenchman, full of spontaneity and sincerity, will live longer than many of the ultra-modern musicians and music critics suppose. F. P. Tosti is of the same opinion, and declares Massenet to be a sort of Petronius Arbiter of music, "a master of all the elegance of his art." The only discordant note is struck by Alberto Gasco, who, while eulogizing the dead composer's best works, such as "Manon" and "Le Roi de Lahore," says that Massenet became merely mechanical in his later years.

A Royal Music-Lover

The Duchess of Genoa, grandmother of the present King of Italy, and who recently died at Stresa in the North, was always passionately fond of music. She never forgot that she was a German and she adored the music of her native land, although she became Italianized in every other way. As is well known, she was daughter of the King of Saxony and married Ferdinand, Duke of Genoa, brother of the "Great King," Victor Emmanuel II, in 1850. He died in a few years and she then married morganatically the Marchese Ripallo, much to the displeasure of Victor Emmanuel II. Her passionate love of music is set forth by the Italian composer, Filippo Marchetti, who was long patronized by her and by her daughter, the Queen Dowager Margaret, who is also noted for her predilection for the same art. Marchetti relates that he once had a long discussion with the Duchess of Genoa over German and Italian composers. He defended with all his might "La bella melodia Italiana," but she held out for the Germans. At last Queen Margaret had to intervene between the disputants, who parted amicably.

A group of rich Neapolitans have undertaken to organize an exceptional Fall season at the Mercadante. The house will open on September 11 with the "Puritani." For this is scheduled the tenor, Del Ry, and Signorina Domar, who was successful at the Milan Scala. Next will follow "Carmen," with Tina di Angelo, the tenor, Andreini, and baritone, Grandini. Afterwards will be presented "Faust" with the Spanish basso, Julio, who is a great favorite. The exceptional opera, or "clou," of the season will be Ponchielli's "Gioconda," with Mlle. Baumont, from the Paris Opéra; Marie Murillo, a mezzo-soprano; the contralto, Blackburn; tenor, Del Ry; baritone, Grandini, and basso, Julio. Also on the boards of the Mercadante will be presented the "Matrimonio," "Don Pasquale," "Mignon," Giordano's "Marcello," the "Barber" and the "Huguenots." The conductor will be Maestro Puccetti, who is not yet known in Naples. The instrumentalists will be selected from the best men of the orchestra of the San Carlo.

Rimini, on the Adriatic Coast, is now full not only of visitors but of fine music. Excellent concerts are given there in the Theater Victor Emmanuel. On August 13 there was an exceptionally splendid musical entertainment at which there sang the soprano, Celestina Boninsegna, tenor, De Muro, and baritone, Montesanto.

WALTER LONERGAN.

SOUSA'S BAND CLOSES WILLOW GROVE SEASON

March King Presents Combination of Popular and Classic Music at Philadelphia Resort

PHILADELPHIA, Sept. 2.—At Willow Grove John Philip Sousa to-day begins the second and final week of his engagement, closing the popular resort. These

also are the last few days of the season at Woodside, Washington Park and of the Philadelphia Band, which has been delighting hundreds of persons with its free concerts on City Hall Plaza every evening during the Summer. Sousa is playing to rapturous multitudes at Willow Grove, the big pavilion being crowded afternoon and evening, and the March King is giving a

series of varied programs such as he so well knows how to prepare.

One of his "stunts" is the playing of a humoresque on "Everybody's Doing It," presenting that tune-of-the-day in almost every conceivable way, on many instruments and combinations of instruments, and this triviality is heartily applauded. The taste of the Willow Grove crowds is far from inferior, however. The visitors this Summer have listened with evident pleasure and appreciation to symphonies and many examples of the classics, as played by the Theodore Thomas Orchestra, Wassili Leps and his orchestra, and the Russian Symphony Orchestra, while this same popular Mr. Sousa, with his marches and his lively concessions to the "popular" taste, himself furnishes much that is satisfying to the listener who seeks musical allurements of a more serious and soul-inspiring sort. Willow Grove has

done much to cultivate and sustain musical taste and discrimination in Philadelphia.

The Choral Society of Philadelphia announces that rehearsals for its coming season will be resumed on September 23 at the Delancey School. New singers in all parts of the chorus are desired, and as an inducement to singers to join the society and improve the opportunity to study the great choral works under favorable conditions, the terms of membership have been placed at the small yearly fee of one dollar. A good voice, a fair knowledge of music, and regular attendance at rehearsals are the most important requisites. The society's presentations this season, to be given under the baton of Henry Gordon Thunder, of this city, will be Verdi's Requiem, Handel's "Messiah" and Wolf-Ferrari's cantata, "The New Life."

A. L. T.

INTRICATE OPERATIC PROBLEM IN NEW ORLEANS

By ROBERT GRAU

IN the event that the Messrs. Aborn secure the contract for presenting grand opera at the French Opera House in New Orleans (and at this writing it looks that way) the procedure on the part of the conservative directors of the ancient institution marks an epoch in that the old-fashioned methods that have prevailed in this historic home of grand opera will give way to the practical and modern mode of direction for which the Aborns have become noted.

But if this American firm does not secure the contract it is certain that conditions at this time existing in the Crescent City necessitate a complete change of operation. Heretofore the great trouble has been that the impresario has had to import a peculiarly distinctive organization such as would make no appeal in any other city in this country, except perhaps Montreal. Yet the season in New Orleans cannot be extended beyond three months, and better results would come from an eight weeks' scheme of operation.

But even the longer period has always been profitable; hence, if operations ceased here and the impresario could transport his organization elsewhere for a similar length of time all would be fine. But there is no other city where the New Orleans brand of opera can make an appeal except Montreal, and in the latter city M. Jeanotte has solved his problems along lines that must serve the impresario who hopes to prosper permanently in New Orleans.

The road tours of the New Orleans companies have always ended disastrously—sometimes resulting in the stranding of the singers. Yet each year the effort is made to prolong the season by tempting Fate in new territory. Each season for years and years back has ended disastrously for this one reason only. Yet some intrepid impresario comes forth around September and takes the contract, for he it known that the subscription of \$60,000 to \$100,000 is an absolute protection against loss in New Orleans itself. Efforts to prolong the season have always resulted in about the same total gross for the longer period as for the customary ten weeks, and the impresario is tempted each year to sign contracts in Europe for eighteen to twenty weeks with the singers, always hoping that some miracle will happen to prevent loss after New Orleans is evacuated.

Finally, at the end of the last season,

this condition became unbearable. The impresario as usual left New Orleans in a blaze of glory to proceed on a tour that promised well, only to end in a greater fiasco than any that had preceded it. The result this time was decisive, for neither the impresario nor the New Orleans directors would renew the contracts. Still the same old subscription—it never varies—was pledged. The president, realizing that at last a *cul de sac* was at hand, began writing letters to a few men in New York explaining the situation. In effect this is what the president wrote: "Here is the opera house where for six decades grand opera has prospered; a \$50,000 subscription is pledged and half as much more will be added before the season begins. After that all depends on the kind of opera you bring."

Edmund Gerson, a Franco-American impresario, well known here and in Europe, was inclined to accept the contract for 1912-13, but met with an accident and at the writer's suggestion refused to invite disaster.

In this condition the Messrs. Aborn found everything when they began negotiations. It is truly a very complex situation. The kind of opera that New Orleans wants and must have is not wanted anywhere else except, as stated, Montreal. Even San Francisco, cosmopolitan city that it is, will not stand for the singers or the repertoire that New Orleans raves over, and the worst of the present situation is that while Aborn companies do splendidly in New Orleans for a week or two, their brand of opera will not do for the French Opera House and its peculiar clientele. This is the one hitch in the negotiations with the Messrs. Aborn, who are now endeavoring to reconcile the repertoire and ensemble as they want it to the somewhat difficult plans laid out by the very conservative directors.

It would seem that, if the negotiations with Messrs. Aborn fall through, the remarkable career of the old Bourbon street opera house will be in great danger of interruption unless M. Jeanotte, of Montreal, who alone can "deliver the goods," would be willing to assume the direction. However, this astute impresario, having by dint of Herculean endeavor created a tenable position for himself in Canada, is hardly likely to attack a proposition involving a mileage far too great between the two cities, though in every other respect he could qualify to solve what now seems to be a very interesting and extremely intricate operatic problem. The solution may yet have to await the maturing of Oscar Hammerstein's vast scheme.



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WA-WAN PRESS IS SOLD TO SCHIRMER

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Had Useful Career

THE Wa-Wan Press, established by Arthur Farwell in 1901 at Newton Center, Mass., for the publication of progressive works by American composers, was sold to G. Schirmer of New York City late in August. The Wa-Wan Press has occupied a unique position in American musical development, and its influence has been widely felt in America and Europe.

During his stay in Europe, from 1907 to 1909, Mr. Farwell felt strongly the tendency of the different nations to find their national individuality in music and to break away from the general Teutonic domination in musical composition.

During the two years after his return to America he began a thorough study of American musical composition. While certain individual composers had had considerable recognition Mr. Farwell felt that this was won in spite of the European domination over American musical affairs, and not as the result of any broad recognition by America of the composer as a factor in the national life. It appeared that the time had come for such a general recognition.

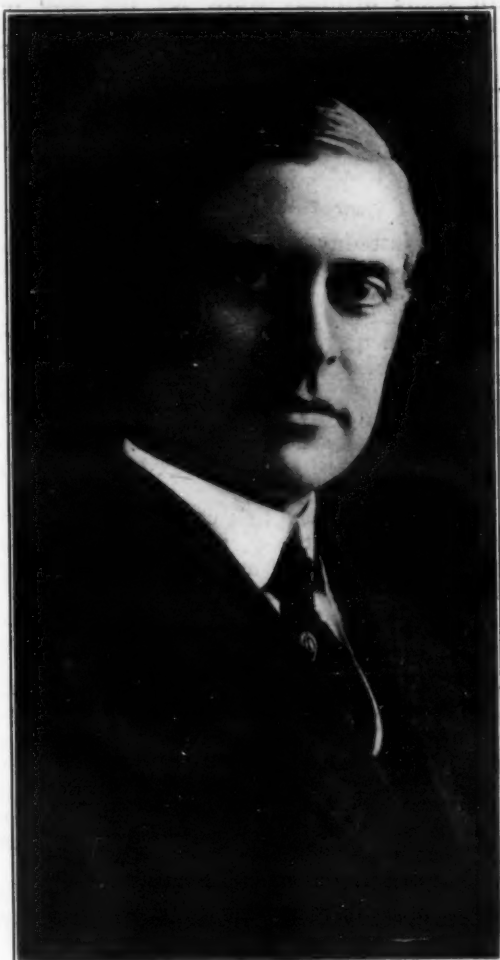
The "Old Guard" of American composers, as one of their own leaders has characterized them, were fairly well established, although even these recognized that a changed condition must come. Meeting, in the course of his explorations, many gifted younger composers whose names he had previously not even heard, and whose work showed striking evidence of a new progress and freedom in American music, Mr. Farwell found everywhere the same conditions prevailing among them. The publishers would accept such of their works as promised an immediate financial return, but the manuscripts which the composers cared most about and which they felt to represent their best and most progressive ideas, remained on their shelves. Mr. Farwell was at this time working extensively in the field of compositions on Indian themes, for which he found a much greater success with the public, in recitals, than with publishers. The national situation was rich in opportunity, and Mr. Farwell thought that a strong blow could be struck for a radical national advance that would command attention and insure success.

In the Fall of 1901, therefore, Mr. Farwell brought out the first works of the Wa-Wan Press at Newton Center, Mass., which was then his home. In this work his father, George L. Farwell, was associated with him, which fact enabled him to spend considerable periods of time in the middle and far West, making further investigations in the different departments of so-called American folksongs.

There was one principle and desire underlying the undertaking—the most vital possible progress for American music. This was secured in two ways, by publishing compositions of American composers purely on their artistic merit, totally without regard to a profitable popularity, and by the publication of works based upon the primitive music found in America, which Mr. Farwell strongly believed was to have a definite place in the scheme of American music.

In the eleven years of the life of the Wa-Wan Press works by some thirty composers were published, many of which have found a wide hearing and have made a name for composers previously unknown. Plentiful supporters were found for the

movement, which became the center of radical musical advance. Mr. Farwell traveled extensively during these years, until 1909, giving recitals of his own compositions, organizing concerts of Wa-Wan Press music and finally establishing the American Music Society. In 1909 Mr. Farwell became a member of the staff of Mu-



Arthur Farwell, Who Founded the
Wa-Wan Press for Radical Advance
in American Music

SICAL AMERICA and in this work, and in his well-known work as Supervisor of Municipal Concerts in New York, he found fields of activity in which he could advance the cause of American music in a broader and more powerful way, and which also made it impossible for him to give sufficient personal attention to the Wa-Wan Press. He realized that the interests of the Wa-Wan Press composers would be greatly advanced if their work could have the backing of one of the great American publishers, and he therefore entered into negotiations with the firm of G. Schirmer, and the transfer of all plates, published music and copyrights was effected last week, including all of Mr. Farwell's own compositions.

G. Schirmer will reissue the Wa-Wan Press catalogue and eventually incorporate it in his general catalogue.

Another Coast Tour for Gruppe

Paulo Gruppe, the popular Dutch 'cellist, was so well received on his tour of the Pacific Coast last year, that his managers, Messrs. Haensel and Jones, last week closed a contract for ten concerts to take place in the Northwest Pacific Coast cities during February next.

Ariani's Opening Concert

Adriano Ariani, the distinguished Italian pianist, has been engaged by the Morning Musicale Club of Montreal for its second concert, which takes place January 2. This will be Mr. Ariani's first concert in America on his forthcoming tour.

Messrs. Haensel and Jones, the managers of Arthur Hartmann, report a gratifying number of engagements for that distinguished violinist. The indications are that he will play more than one hundred engagements this coming season.

SEEKING THE COMPOSER'S MEANING

What the Pianist Should Aim at First of All in His Interpretations
—Scrupulous Adherence to Written Values Essential—The
Question of "Tempo Rubato"

By GEORGE SHORTLAND KEMPTON

WHEN the serious piano student has already equipped himself with adequate technical resource, his ambitions will naturally lead him to lend his energy toward being a sound interpreter of the works which he intends to include in his repertory. What should be the criterion for such as are desirous of being conscientious and sincere in bearing the message which the composer has implanted in the lines of his work?

At the outset it must be remembered that the author of any given work strives to put on paper the product of his brain and emotions, and hence, as the written values are but the material mode of expression for his thoughts, the player, in order to arrive, in the inverse process, at the correct mental and emotional impressions, must scrupulously adhere to these written values themselves. Not one iota of what is on the score should escape the eye of the student, and by strict adherence to these fine details he must, if he persists, reach the hidden emotional meaning which lies between the lines. In Josef Hofmann's estimable book on "Piano Playing" he quotes Anton Rubinstein as saying: "Just play first *exactly* what is on the notes and then if you have anything else to add, why do so."

In conversation with Carl Reinecke I asked the question: "Why was Franz Liszt the greatest pianist of all times, and even greater than the wonderful array of great artists who were his contemporaries?" He answered, in his kindly way, "Dear Kempton, no pianist who has ever lived or is living could compare with Liszt, and the reason is because he was the most conscientious—he always played, even to the minutest detail, *exactly* what was on the printed score, and with his wonderful ingenuity it always sounded as if it were an improvisation of his own creation."

Question of Monotony

Observe that these grand pastmasters of the piano were both sticklers for the written values. But, some will object, will this not lead to monotony and sameness in the reading of musical works? By no means. There are so few who totally absorb the entire message contained in a given work that the danger on the score is meager indeed. And, again, it does not at all follow that because pianists stick to the composer's directions that their effects will sound entirely similar. The writer had occasion to hear four of the world's greatest pianists play one and the same sonata within three weeks. Each of these artists gave a strict reading of the written values, but the subjective and personal element of each one so left its impress on the renderings that the results were totally diversified and dissimilar. As I stated in a former writing, fundamental knowledge of the classical writers is the healthiest means to insure sane interpretations. It is the discipline of such a schooling that trains the player to choose the golden mean in the presentation of his manifold effects and to preserve a sanity through and through.

It often happens that a player in order to appeal to the popular taste or, in other words, to please the exterior ear of the hearer, wilfully distorts the character of

a work, making sentimental and silly what is meant to be diametrically the opposite. He gets credit from a certain class for being highly original and showing something new, while in reality he has perpetrated a libel on the composer and deliberately misinterpreted the work. I was present at a piano recital in which an artist with a celebrated name played the Chromatic Fantasia and Fugue of Bach. His playing of the Fantasia was marked by such an overflow of sentimentality as to render it totally incoherent. A young girl, not yet out of her teens, sat near me and when it was finished exclaimed audibly, "just my interpretation." And it probably was. Of all the composers I think Chopin suffers most at the hands of the misinterpreters. Perhaps it is because the romantic character of most of his works allows a greater freedom of expression, and also that the *tempo rubato* is so often called into play. However that may be, it seems incredible that so many players seek to rob this great composer's works of any and all virility and sap their vitality by indiscreet effeminacy. As a German critic once put it, they make Chopin a mess of "whimperings and whispings," and as to the *tempo rubato* it is so abused that the time and rhythm are totally destroyed, notwithstanding the fact that Chopin himself said the left hand should always be the "conductor" (kapellmeister).

Necessity of Sane Judgment

Good musicianship requires that one should have a correct judgment of the artistic fitness of things. It is essential that the emotions be always dominated by a well-balanced mind, and they should not be let to run riot and plunge into disorderly ranting at the keyboard or into unnecessary "poetical effusions."

The character of the composition should be the guiding light for the player, and he should not take it upon himself to destroy that character by the infliction of too much of his own personality into his offering. A player's personality is bound to show itself in his playing, and he does not have to try to put it in. The more unconsciously it enters the more conscientious and natural will be the production. Players who continually distort are open to the criticism that it is on account of their inability to compete along legitimate lines that they choose the alternative of dallying with the illegitimate. If the composer were present how many would dare do what they continually are doing in the way of "manufactured" interpretation and effected feeling. It is a gratifying thing to be an excellent pianist, but the accompanying essential of good musicianship is by far the most vital asset. The higher the ideal which one has for the piano player's art the more forgetful will he be of "self" in presenting the works, which are heirlooms trusted to his care, and should be respected as such.

Leo Slezak, the tenor of the Metropolitan Opera Company, who will devote the month of February to concert engagements, has been engaged for five appearances on the Pacific Coast.



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EXPLAINING HAMMERSTEIN'S FAILURE

London Theory That He Should Have Educated His Public More Gradually—Sir Henry Wood Introduces New Works by Paul Juon and Enesco at Promenade Concerts

Bureau of Musical America,
London, 48 Cranbourn St., W. C.,
August 24, 1912.

THERE seems to be no doubt whatever that Mr. Hammerstein's enterprise at the London Opera House has come to an end. He is certainly not to be blamed for his determination to lose no more money. The £40,000 he admits having lost during his two seasons at the London Opera House is, it is satisfactory to note, only about one-half of that lost during the previous attempts, to popularize opera in London. Both Carl Rosa and Charles Manners lost large sums of money in the metropolis, but were fortunate enough to win them back in the provinces. There is a very real appreciation of opera, a fact in itself that is worth considering. The provincial public has become educated in opera; it has got to know what opera means, and is, therefore, ready to support it under certain conditions. It is true, apparently, that it will have nothing to do with its exotic form represented by "Elektra" and such out-of-the-common works. But in this connection it must be borne in mind that the people are conservative, and that the question of the hours at which the performances begin and the prices charged for them must be considered. On the other hand, to the efforts of an organization giving operas new and old in rather better style than before, but at normal hours and at prices but little increased, the support was wholehearted.

That is what is wanted in London. No operatic enterprise will succeed unless its first years are devoted to making the public acquainted with opera in all its forms. The early type represented by Balfe's "Bohemian Girl" and Wallace's "Maritana" down to Wagner's "Lohengrin," "Tannhäuser" and "Meistersinger," with "Faust," "Carmen," "The Flying Dutchman," "Aida" and similar works, must constitute the repertoire until the public is familiar with opera in this form. When these are well known, then it is time to think of operas that are new or unfamiliar. What is wanted is a more complete understanding of what opera means before the manager, be he American or British, can rely upon the support of the public.

The rare occasions on which the London Opera House was really full under Mr. Hammerstein's administration were those on which he performed an opera the general public knew. Then, seeing that the prices were fairly reasonable, they waived the question of language in order to hear

operas denied them by existing organizations. But Mr. Hammerstein had his finger on his own pulse and not on that of the public, so that very few of the familiar operas were given, and his patrons were invited to listen to works in a mould with which they were not familiar. Result: the London Opera House is to be let or sold to the highest bidder. All future opera houses will suffer the same disaster unless it can be recognized that the public must be given the opportunity of educating itself.

Sir Henry Wood's Promenade Concerts

It was good to hear the hearty and long-sustained applause that greeted Sir Henry J. Wood when he stepped on to the platform at Queen's Hall, last Saturday night, and began the eighteenth season of the promenade concerts. The concert was announced to start at 8 o'clock, but long before that hour "House Full" boards were hung outside the hall, and hundreds of people failed to gain admittance. Inside the building promenading was, of course, an impossibility. There must have been fully 2500 men and women standing in a dense mass on the floor of the hall. Outside in the corridors hundreds more were packed together ten deep, listening to the fragments of the concert that escaped through the doors.

Needless to state, every item on the program was received with rapturous applause. The soloists, Carrie Tubb and Frank Mullings, met with flattering receptions, while York Bowen's vigorous work at the piano in Liszt's Hungarian Fantasia earned for him an enormous ovation, and one really lost count of the number of times he was compelled to come forward to bow his acknowledgments.

Two new works were brought forward at Queen's Hall on Wednesday evening—the first a set of dances by J. W. Fiocco and orchestrated by Norman O'Neill, and the second a concerto for pianoforte, violin, violoncello and orchestra, by Paul Juon. It is not the fault of Mr. O'Neill that the work associated with his name failed to create any profound impression, as the dances are of a very conventional type—such as any eighteenth century composer might have produced at short notice. They have the charm and grace of the period, and Mr. O'Neill's scoring of them is well in keeping with that atmosphere. It is somewhat difficult to speak of M. Juon's composition, as it is of quite uncommon character, and is unfortunately varying in interest. The effect of giving solo work to three instruments has been so widely to

distribute the interest that much is lost in following the soloists.

The third movement (allegro non troppo) is the most interesting. It is of very cheerful character, based upon folk songs of a more optimistic nature than those usually associated with Russian national music. The briskness of the movement gives scope for some brilliant work for the solo instruments, and as these passages were excellently played they created a more favorable impression than the other sections. The Misses Auriol Jones, Marjorie Hayward and May Mukle were responsible for the solo portions of the concerto, and their efforts met with warm applause.

New Enesco Rhapsody

On Thursday evening a new rhapsody, No. 2 in D, by the clever Roumanian composer, Georges Enesco, was given for the first time in this country. Built as it is entirely on native themes, it is replete with national coloring, although some distinctly Oriental passages occur, bringing to memory the works of such Russian masters as Rimsky-Korsakoff and Glazounow. The audience seemed to be pleased with it and applauded warmly.

The Sunday League's concerts, which are year by year becoming more important and numerous, will soon again be in full swing. The first takes place on the afternoon of September 1, at the Palladium, and there will be two concerts there every Sunday throughout the season. On October 20 a specially interesting series of orchestral concerts by the Beecham Symphony Orchestra at its full strength, under Thomas Beecham, will be inaugurated, and, as he did last year, he will include a good deal of unfamiliar music in his programs. The concerts at the Alhambra will be resumed as soon as the theater is reopened.

One of the most interesting recruits the variety stage has made from the concert platform in recent years is Elsie Southgate, who has been appearing at the Palladium during this week, accompanied by James Coward on his Mustel organ. The enthusiasm with which Miss Southgate's playing is received affords yet further proof of the essential good taste of the average music hall audience, always provided the executive ability displayed in whatever direction is above the average. Miss Southgate has given concerts and been engaged to play in Aachen, Paris, Barcelona, Carthage, Totana, Cadiz and Lisbon, and her success has been absolutely unique. She was especially commanded to play before the Shah of Persia, when His Majesty was in London. The violin on which she plays is a Guarnerius, valued at £1,500.

ANTONY M. STERN.

Florence Loeb, Contralto, to Make Concert Appearances

Florence Loeb, the contralto soloist of the Mount Morris Baptist Church and the Temple Peni-El, has returned to New York City after a Summer spent at Richfield Springs, N. Y. Miss Loeb will be heard numerous times in concert this Winter. Her instruction has been carried on under the direction of Leontine De Alma, the New York teacher.

Duluth Musician Dies Suddenly

DULUTH, MINN., Sept. 1.—Horace W. Raynor, one of the best known musicians in the Northwest, fell dead at his home here late last night while conversing with members of his family. Mr. Raynor came here in 1906 from Montreal, where he was prominent as a musical director.

OPERA CLAIMS CLÉMENT

Tenor Interrupts Motor Tours to Sing in French Cities



Edmond Clément, the French Tenor, with His Son and Daughter, at Trouville, France

Edmond Clément, the noted French tenor, has been finding it difficult to get a vacation this Summer, having been called back to France seven times while motoring with his family in Switzerland, for special operatic performances in Deauville, Trouville and Bayonne. In addition to these operatic engagements Mr. Clément also sang at four private musicales and was immediately engaged by three of the hostesses for musicales in New York in January.

Last Sunday Mr. Clément sang in "Carmen" at Paris with Marie Delna and on Tuesday he appeared in "Manon." These performances are the last which he will sing in Paris until just before sailing for America in November, as he has an extensive concert tour booked on the Continent and will appear in opera in several cities where he has never sung.

A luncheon was recently given for the tenor by Maggie Teyte, the English soprano, at which the two artists discussed the matter of programs which will be given by Miss Teyte and Mr. Clément in joint recitals in New York and other cities.

The accompanying picture of Mr. Clément, with his daughter and little son, was taken at Trouville, where he made four appearances in opera.

W. Warren Shaw's Work at Cape May

W. Warren Shaw, the Philadelphia vocal teacher, has been conducting daily lessons during the Summer at Cape May, N. J. Among those who have been profiting from Mr. Shaw's pedagogic assistance are George Hamlin, the noted tenor, of the Chicago-Philadelphia Opera Company; John F. Braun, the Philadelphia tenor; Mrs. Emma F. Rihl, Dorothy Wilson, Mrs. L. M. Titus, Helen Buchanan, Mrs. Maybelle Cochran Addison, Frank Gruber, Charles Hewitt, Anton Civorn, Edward C. Jacoby, E. G. Hellowell and Frederic Hargenberger. Mr. Shaw hopes to arrange to devote Wednesdays and Saturdays to teaching in New York during the coming season, and he will probably make his New York headquarters in the new Æolian Hall.



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THE sale of season seats for the twenty-eight pairs of concerts offered by the Theodore Thomas Orchestra for the coming season, opened the day after Labor day with all of the Friday afternoons completely sold out. This leaves but the twenty-eight Saturday evening programs available to both season and semi-occasional patrons.

Of the seventeen soloists already announced there will be three pianists new to Chicago, Tina Lerner, Germaine Schnitzer and Gottfried Galston; two others who have had one previous appearance each with the Thomas Orchestra, and Yolando Mero and Ernest Schelling, besides Leopold Godowsky and the quartet of familiar violinists, Ysaye, Zimbalist, Elman, and Maud Powell. Of the singers there will be Schumann-Heink, Alma Gluck, Clarence Whitehill and Julia Culp.

The opening of the season will bring Bach, Beethoven, Tchaikowsky and Wagner into the limelight on October 18 for a preliminary dusting off before plunging into Balakirew, Rachmaninoff, Smetana and Dvorak, with a novelty from each on the following week. Patrons of the house will find it thoroughly renovated and a new outfit of seating paraphernalia for the orchestra installed during the Summer under the watchful eye of Mr. Vogeli. As Labor Day means the beginning of labor for the season the attachés of the hall got a fresh try-out on that sweltering evening with a Kinemacolor production *première* showing the Durbar. Any sort of an audience that night was a tribute to the activity of Manager Hester, press agent, et al.

The new Fine Arts Theater, which this Fall will emerge with flying colors from its former music hall chrysalis, will open on September 30 for a preliminary week with Dippel's "Secret of Suzanne" company at popular prices before the company starts out on its big season tour. The new stage and orchestra pit, together with improved seating arrangements, will also make practicable some "de luxe" performances of such intimate works as the Mozart operas and others which so often lost their effectiveness in the larger houses. It is expected that the Winter will see some progress along this line.

Program of Lester Songs

On Thursday evening of last week there was given one of the MacBurney programs in the Fine Arts building. It was devoted entirely to the songs of William Lester, with the composer at the piano. Thirty-three songs in all was the record of the evening and the variety and versatility displayed were deserving of much commendation. Grace Brune Marcussen and Margaret Ann Smith, sopranos; Hazel Huntley, contralto, and Thomas N. MacBurney, baritone, were the singers who contributed to the successful program and they measured up to the difficulties before them with almost surprising exactness—for it must be said that these songs are not any of them easy to the singer. It might even be said that the voice plays an obligato to the piano solo, more often than otherwise. But the songs are brimming full of ideas, which make them decidedly effective. More than that the songs are for the most part theoretically good, as far as the writing is concerned, unless one is going to object to an occasional ending on a dissonance or without a cadence.

The texts are an interesting study. There is "Umbra," from Brian Hooker; "After Death," Christina Rossetti, and three Love Lyrics from S. Marion Becker. "An Indian Maid's Lament," by Barry, has been made into an excellent song, perhaps the most consistently developed of any of those heard. A Cycle of Five Songs, to poems by Robert Herrick, was an effective offering for soprano. Other poems were by Shelley, Geibel, Goethe, Stevenson, Tennyson, etc.

The first three singers participating were pupils of MacBurney, although, even if so presented, they would easily hold their own as professionals. Mr. MacBurney, in spite of the tremendous amount of teaching he does, even through the

MISCHA ELMAN IN THE BOSOM OF HIS FAMILY



Photograph Taken This Summer of the Famous Russian Violinist and His Family

MISCHA ELMAN, the famous Russian violinist, who is to tour America again next season under the auspices of the Wolfsohn Musical Bureau, of New York,

is shown in the accompanying picture with his parents and sisters. The photograph was taken in the garden of the Elmans' new home in Hampstead, England.

ENTIRE SEASON IN AMERICA FOR ARTHUR PHILIPS

THE coming season for Arthur Philips, the American baritone, will be spent entirely in this country, in concerts under the direction of Foster & David, the New York musical managers, and in opera with the Chicago Grand Opera Company. Mr. Dippel has engaged Mr. Philips for ten appearances in leading rôles and twenty-three engagements for concerts have al-

ready been booked by Foster & David. These appearances will be Mr. Phillips' first in his own country. He spent all of last season as leading baritone with Oscar Hammerstein at the London Opera House. Mr. Philips has been engaged as soloist for the initial concert of the Winter season by the Volpe Symphony Orchestra of New York.

STRAUSS ON WARPATH

Composer Attacks Reichstag and Universal Suffrage in Letter on Wagner

BERLIN, Aug. 31.—With an open letter on the subject of the agitation in favor of extending the "Parsifal" monopoly at Bayreuth, Dr. Richard Strauss has made a bitter attack on the Reichstag and universal suffrage and has succeeded in stirring up a hornets' nest in radical Germany. The letter is cited in some quarters as instancing the lengths to which a "fool composer" can go when he attempts to enter into political discussions. The letter says in part:

"Unfortunately the decision in regard to 'Parsifal' does not rest with the people who have refinement and the development of our culture at heart, but with politicians who are devoid of understanding the rights of intellectual property owners.

"I heard Eugene Richter, the late famous radical parliamentarian, invoke the most shameless lies to tread under feet the right of 200 German composers, including the Wagners and Heines, in favor of 200,000 German publicans. Things will not be better so long as universal suffrage exists and so long as votes are counted and not weighed, so long, for example, as the voice of a simple Richard Wagner does not count the same as the voices of 100,000 navvies put together. No wonder the French and Italians in matters artistic still consider us as barbarians."

The Paris Opéra will produce this season a new lyric drama entitled "Sténio" by Alfred Bachelet, a *Prix de Rome* winner of a few years ago.

HEAR SCHWAB BAND IN DRENCHING RAIN

Crowds Remain in Central Park
While Bethlehem Workmen
Give Concert

Charles M. Schwab, the steel magnate, may be pardoned if he nurses a grudge against the weather man for the way in which that functionary interfered with Mr. Schwab's plans for treating the people of New York to a concert by his band, made up of workmen from the Bethlehem Steel Company, in the Central Park Mall last Sunday evening.

Mr. Schwab had brought his organization of one hundred ironworkers to New York on Sunday morning, and after showing the men his Riverside Drive home and giving them their first experience of Coney Island and a dinner in a Broadway café he marshaled them in their neat buff uniforms at the Central Park bandstand for the evening concert.

After the rain earlier in the day the forbidding aspect of the sky had kept the attendance down somewhat, but there was a large crowd present when Director A. M. Weingartner took up his bâton. When the musicians struck up the preliminary strains of "America" those music lovers who were approaching the bandstand from as great a distance as Central Park West heard the music plainly and hurried their footsteps so as to arrive at the Mall in time for the first number on the program.

This scurrying was augmented by the fact that a few drops of rain were already beginning to fall. A large platform had been erected for the musicians around the bandstand, and as this portion was uncovered the steady downpour of rain finally forced the bandsmen to huddle together for protection under the big top of the bandstand.

By this time the audience was a curious sight. Mr. Weingartner's men kept playing away in the midst of this rainfall to an assemblage which looked not like a crowd of humans, but simply a mass of umbrellas, so closely were the people huddled together. The unusual nature of the attraction kept the throng undaunted by a mere soaking.

Among the most interested listeners were Mr. Schwab, Commissioner Stover and Arthur Farwell, Supervisor of Municipal Concerts, who had taken seats immediately in front of the bandstand. Mr. Schwab was not garbed for a wet weather concert, but he was so pleased with the heroic way in which the audience remained to hear his band that he did not seem to mind the downpour.

Eventually Commissioner Stover and his party became drenched and they retreated to the Casino. All this time the less hardy enthusiasts were drifting homeward, but their defection still left an army of loyal souls whom no cloudburst could dislodge from their places. Mr. Stover told the donor of the concert that the only way to get the crowd home out of the wet was to have the band stop playing, and when Mr. Schwab's order to that effect was carried to Conductor Weingartner the concert was declared ended.

The music provided by this organization of mill men was surprisingly good. Aside from their powerful volume, their body of tone was remarkably even for an amateur band of such unwieldy size. Wisely they attempted no ambitious program, but their numbers were interpreted with a praiseworthy degree of musical intelligence under Mr. Weingartner's bâton. The following were the numbers listed on the program:

"America," march, "10th New York Infantry," Collins; overture, "Schauspiel," Bach; waltz, "Wedding of the Winds," Hall; "Songs of the Day," serenade, "The Warblers," Perry; finale from "William Tell," Rossini; overture, "Mariana," Walla; duet for cornets (Short), Joseph Aiello and Robert Bruce; "Uncle Tom's Cabin," Lampe; fantasia, "Columbus," Herman; march, "Semper Fidelis," Sousa; "Star Spangled Banner."

As explained by Mr. Schwab during the concert, this band costs the steel manufacturer \$5,000 a year, but he regards it as a good investment in the way of beneficial results to the community of his workmen. The conductor is the only musician to draw a salary, but each member gets a bonus at the end of the year, which increases along with his length of service. Any man in the various departments of the Bethlehem mills is encouraged if he shows musical ability and the more talented ones receive special instruction.

K. S. C.

Summer months, keeps his own voice in perfect condition, so that it seems to improve in quality and resonance rather than to show strain from the heavy work.

A volume is soon to be issued from these studios, called "Songs and Song Makers," which will contain biographical sketches pertinent to these unique programs.

A Musical Wedding

Another wedding of interest in Chicago musical circles was that last week of Lina Owsley, a niece of Mayor Carter Harrison, and Paul Bartlett, an artist. Mrs. Bartlett is a mezzo-soprano of promise and has been for some time a pupil of Mrs. Herman Devries. She will be heard in recital during the coming Winter.

Lombard College at Galesburg has just engaged Ethel Reeves as director of the music department for the coming year. Miss Reeves will, however, be able to continue her work at the Anna Groff Bryant Institute, where she has been first assistant during the last five years.

Word is received from Alman and Hulda Voedisch, en route from Nürnberg to München, reporting an enjoyable trip in spite of some disagreeable weather. Their tourney has been through Berlin, Dresden and Leipzig, including the Wagner Festival. Their return to their managerial activities in and about Chicago will be early this month. NICHOLAS DEVORE.

Estelle Wentworth in Berlin

BERLIN, Aug. 31.—Estelle Wentworth, the American prima donna of the Anhalt-Desau Court Opera, arrived in Berlin this week after her Summer's outing at her home in New Jersey. Her season at Desau will begin at the end of September.



Susan Brown, organist at the Broadway Baptist Church, Providence, R. I., has returned to her duties after a month's rest at Block Island.

Percy Fullinwider, violin instructor at the Lawrence University Conservatory of Music in Appleton, Wis., was married recently to Nettie Steninger, of Parker, S. D. The bride graduated from the Conservatory last Spring.

The Connecticut Arbeiter Sängerbund held its first annual sängerfest at Rockville on August 31 and September 1 and 2. On Saturday evening there was a grand concert by the various singing societies represented, with popular soloists.

Fanny Crosby, the famous writer of hymns, recently spent several days at the Pine Rock camp meeting, Canaan, Conn., where a musical program was given in Miss Crosby's honor, with several of her hymns as a special feature.

William C. Knipfer, of Meriden, Conn., has written a descriptive overture in which he portrays one of the events in the students' life at Wesleyan College, called "The Wesleyan Cannon Scrap." Mr. Knipfer has opened a branch of his music studio in Hartford, Conn.

J. Victor Berquist, the Minneapolis organist and teacher, has accepted the position of Director of the Music Department at Augustana College, Rock Island, Ill. Mr. Berquist will leave Minneapolis on September 1 to assume his duties in the new position.

Victor Hollander, the composer of the music of "Sumurun," is spending part of his Summer vacation in Milwaukee as guest of Bruno Fink. Mr. Hollander is a former resident of Milwaukee, having been director of the Pabst Theater Orchestra more than twenty-one years ago.

Aloys C. Kremer, a young New York pianist, has been chosen as the head of the piano department of the Lincoln Musical College, Lincoln, Neb. Mr. Kremer is one of the youngest musicians in America to become the director of a department in a music school, being only twenty-one years old.

At the Orpheum Theater, San Francisco, the vaudeville bill last week offered Mme. Elsa Ruegger, the cellist, whose playing thrilled the audiences. Her delightful numbers were the Chopin Nocturne in E Flat, "The Elves' Dance," by Popper, and sev-

eral encores, Schumann's "Träumerei" being especially pleasing to her listeners.

A concert was given at Sunderland, Mass., on August 27 by George Oscar Bowen, of Yonkers, N. Y.; Prof. H. M. Wiley, of Ohio Wesleyan University; Robert M. Howard, supervisor of music in the public schools of Ossining, N. Y., and Ruby Winslow, of West Newton, Mass.

Olive Fremstad, the noted dramatic soprano, of the Metropolitan Opera Company, will appear in the opening concert for the season of the Wednesday Afternoon Musical Club, Bridgeport, Conn., on October 7. Mme. Fremstad will be assisted by Alwyn Schroeder, the eminent 'cellist, formerly of the Kneisel Quartet and the Boston Symphony Orchestra.

Benjamin F. Rungee, organist of the First Baptist Church, New Haven, Conn., left for Europe last Tuesday on the *Campania*, accompanied by Harold A. Rungee and Clarence Raymond Rungee. The organist is to devote several months to the study of organ and composition with European masters, spending considerable time in Berlin, while Clarence Rungee will give his attention to voice culture.

The music programs of the Chautauqua at Spirit Lake, Idaho, employed four soloists: Mabel Metz, soprano; Mrs. Dayton Stewart, contralto; H. W. Newton, tenor, and Gustav Holmquist, basso; the Chautauqua Trio, composed of Judson Mather, pianist; Le Roy Gesner, violin, and George Kirchner, 'cello; the Women's Club Chorus, directed by Mrs. George Lovejoy, and the Chautauqua Orchestra and Chorus.

Mortimer Browning has been appointed organist and choirmaster of East Baltimore Station Methodist Episcopal Church. The choir is being reorganized and during September there will be assisting soloists at each service. The soloists Sunday, September 1, included Mrs. Robert McNicholl; soprano, and Walter Geissel, violinist. Mr. Browning's organ selections consisted entirely of Faulkes's compositions.

The piano pupils of Katherine Hendrickson recently appeared in recitals at Florence and Canon City, Col., with Mrs. Charles Williamson, soprano, of Canon City. The program was given by Elizabeth Gundler, Ethel John, Eleanor Gass, Nellie Hamblet, Elmer Herman, Bessie Ginsburg, Lucille Killian, Pearl Mitchell, Lorraine Hitchcock, Mrs. Cora Bragg Wood, Gordon Roberts, Wilma Newcomb, Lillian Ramsay and Gladys Corey.

Annie May Bell, the Georgia piano teacher, opened her five branches of the Bell Piano Schools on September 2. Miss Bell opened a new school at Buena Vista, Ga., this year and she has in addition schools at Albany, Cordele, Montezuma and Americus. Each school is in charge of a teacher who is a graduate of the head school at Americus, and Miss Bell visits the various schools once a month to hear the children play and to offer suggestions to teachers and pupils.

On Labor Day the Harugari Liedertafel of Allington, Conn., opened its new building to the public with a musical program which included a solo by Paul Volkmann, tenor, of Philadelphia, and the singing by a massed chorus of "Old Black Joe" and "Das ist der Tag des Herrn." The dedicatory exercises on Sunday afternoon included a violin solo by Hendrika Troostwyk and three a capella selections by the chorus: "Festgesang," by C. Classen, "Muttersprache" and "Der Jäger aus Kurpfalz."

Michele Givachini, formerly of the Hammerstein opera company, has been engaged as soloist for the Milwaukee Household Show, September 9 to 15. He will present on his program the prologue to "Pagliacci," selections from "Martha," "Pari Siamo," from "Rigoletto," and the "Evening Star," from "Tannhäuser." On the opening night and three days of the week Mme. Bequite, of the Lombardi Opera Company, will sing. Francesco Ferullo and his band have been engaged for this occasion and will be supplemented by these two soloists.

Vivian Grant, violinist and pianist, offered a unique program at a recent musicale at her home in Berkeley, Cal. The numbers were as follows: Piano, Concerto, G Minor, Mendelssohn, orchestral parts on second piano; French recitation, Miss Grant accompanying herself on the violin; violin, Concerto No. 1, De Beriot; piano, Andante Finale, "Lucia di Lammermoor," (for the left hand only), arranged by Leschetizky; piano, Polonaise, A Flat Major, Chopin; piano, Rhapsodie Hongroise, Liszt.

Mrs. Jessie R. Valbracht, who has been studying in New York for the last year, will return to Oklahoma City and resume teaching about September 25. Mrs. Valbracht has an enviable reputation as a singer and teacher, possessing a voice of wide range, combined with exceptional quality and power. That her ability as a teacher is known and appreciated throughout the West is evidenced by the number of attractive offers she has received from large conservatories to accept important positions. Mrs. Valbracht has a large following in Oklahoma City.

Regina Hassler-Fox recently made six appearances in Maine and New Hampshire, among the most successful of which was a musicale at one of the Green Acre Conferences in Maine, under the direction of Edward B. Kinney. Mrs. Fox contributed a group of songs in German, the aria, "Ah! mon fils," from "Le Prophète," and a set of songs in English, of which one of the most interesting was Jean Paul Künsteiner's, "If I Were a Rain Drop." Mrs. Martha Reimer was the contralto's accompanist, and Sarah H. Hamilton offered some pleasing piano numbers.

The bi-centennial celebration of the town of Coventry, Conn., had as a special feature the presentation of George F. Root's cantata, "The Haymakers," by local singers. Charles W. Lee was the director and Mrs. Newell A. Hill was the accompanist. Those who took part in the performance were Mrs. Lucy R. Haven, Mrs. C. H. Schell, Mrs. Wallace McKnight, Mrs. Theron Dunham, Bessie Breen, Nellie Albertin, Zoetie Schell, Ruby Slater, Ruth Ohman, sopranos; Mrs. S. N. Loomis, Mrs. John Kingsbury, Mrs. Walter S. Haven, Mrs. W. H. Armstrong, Annie Schell, contraltos; Wallace McKnight, John N. Wood, Theron Dunham, Rev. Mr. Dodd, Robert Pitkin, basses, and R. A. Storrs, C. H. Schell, C. W. Lee, Jr., Edward Stanley and Frank Tracy, tenors.

Salt Lake Organist Plays at Bankers' Convention

SALT LAKE CITY, Aug. 22.—The following program was given at the regular noon-day organ recital at the Tabernacle, Prof. J. J. McClellan at the organ: "Pilgrims' Chorus," "Tannhäuser"; vocal, "Hosannah," Granier, H. S. Ensign; Andantino, "To My Wife," Lemare; Old Melody, arranged by Mr. McClellan; violin, "Cradle Song," Sauret; "Träumerei," Schumann, W. E. Weihe; Communion in G, Batiste; March, "Tannhäuser," Wagner. The special guests on this occasion were members of the American Institute of Banking, attending the annual convention in Salt Lake City.



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SEVEN NOVELTIES ON BOSTON OPERA LIST

[Continued from page 1]

Mme. Edvina, Frieda Hempel, Hertha Heymann Luise von Aaken; contraltos, Greta Casavanni, Golda Mandell; tenors, Pierre Lafitte, Max Lipmann, Magnez, Giuseppe Orsino; baritone, Rossi Nikols Ouluchanoff; bass, Michele Sampieri.

Of these singers Mme. Lucrezia Bori is famous in Italy and in Europe for her interpretation of dramatic rôles; Mme. Edvina has been a favorite soprano at the Opéra Comique, where she sang after study with de Reszke and at Covent Garden. Mr. Magnez, the tenor, is said to be popular in Madrid. Mr. Lafitte, a French tenor, has sung with success in his own country, in Belgium and Germany. Most of these singers, as has been observed, have their reputations to make in America.

The conductors will be Mr. Weingartner, Mr. Caplet and Robert Moranzoni. Mr. Weingartner will direct performances of "Tristan," "Otello," "Don Giovanni," and other operas. Mr. Caplet will direct the French operas and probably "The Jewels of the Madonna"; Mr. Moranzoni the standard Italian operas of the repertoire.

The Répertoire

The repertoire, as mentioned in the preliminary announcement, which will be supplemented in a number of details when the prospectus is issued later in the Fall, is as follows:

Italian operas: Puccini—"La Fanciulla del West," "Madame Butterfly," "Tosca," "Bohème," "Manon Lescaut," Wolf-Ferrari—"The Jewels of the Madonna," "Susanna's Secret," Verdi—"Il Trovatore," "La Traviata," "Rigoletto," "Aida," "Otello," Rossini—"Il Barbiere," Donizetti—"Lucia," Leoncavallo—"Pagliacci," Mascagni—"Cavalleria Rusticana."

French operas: Debussy—"Pelléas et Mélisande," Charpentier—"Louise," Saint-Saëns—"Samson and Delilah," Aubert—"La Forêt Bleue," Bizet—"Carmen," "Djamileh," Massenet—"Thais," Gounod—"Faust," Offenbach—"Les Contes d'Hoffmann" (new).

German operas: Wagner—"Tristan and Isolde," Mozart—"Don Giovanni," Humperdinck—"Hänsel and Gretel."

Concerning Wagner Productions

Mr. Russell has also made some pertinent remarks regarding the question of Wagnerian productions. He says: "It will be observed that no German operas have been added to the repertoire. At present the Boston Opera carries two companies

and is fully equipped for the French and the Italian repertoire. Though I fervently desire to add some of Wagner's masterpieces this would involve engaging a German company and would be impracticable unless the Boston public is willing to follow the example of Covent Garden in London and the Opéra in Paris and subscribe for a special series of Wagner performances in addition to the regular subscription performances. It is impossible for any opera house in America to maintain three different companies without incurring heavy losses. It will be noted that even the Metropolitan confines its efforts almost entirely to Italian and German repertory owing to the impossibility of engaging a third company, which would be required for French operas. It is possible for us to give 'Tristan' because it calls for only four or five principal artists, but in operas such as 'Die Meistersinger,' 'Parsifal,' 'Tannhäuser,' the number of small parts and the expensive chorus work necessitates the engagement of an entire German company. If, of course, as is the case with the leading opera houses of Europe, all the operas could be performed in one language, then the difficulties and vast expenditure now involved in forming the repertory of an opera house in America could easily be halved. Artistically speaking, however, it is quite right that each opera should be sung in the language in which it was written, and it is, therefore, for the public to decide whether or not Boston is to have an annual Wagner festival in addition to its regular season of eighteen weeks."

The artistic direction of the Boston Opera productions will be entrusted entirely to Mr. Urban, who talked entertainingly on the subject of his labors in a previous issue of MUSICAL AMERICA. Mr. Urban has spent the last six weeks since his arrival in Boston in revising the settings of a number of the standard operas, in accordance with his own ideas and methods. He has been quick to praise the stage of the opera house, its efficient workmen, whom he has just supplemented with some aides of his own from Europe and the lavishness and general brilliance of the settings as he found them. He considers, however, that advantageous changes may be made in a number of instances in lighting, costumes and stage pictures, and in the technical construction and management of the properties.

"Good scenery is good from every point of view. It secures the maximum of effect with the minimum of bulk and effort and expense. The time is past when enormous expenditures and weighty machinery on the stage are necessary to impress the public. We are ready for simpler and more artistic methods. The strongest impression, the most pervading 'atmosphere' is oftenest secured by astonishingly simple means. I believe that I can materially reduce the expense and the need for labor on the stage of the Boston Opera, and so before setting out with many of the new productions I have tried to renovate the old ones. I have revised, for instance, the costumes and most of the color schemes in 'Aida.' Here I can say that I do not believe in too literal and photographic reproductions on the stage. A scene in an opera, to ring true, need not be similar to a hall in a museum of antiquities. On the other hand, of course, much care must be taken that each detail of a scene is harmonious and logical in a historical sense, if not slavishly pedantic in its adherence to traditions which are in the majority of cases misleading, false in the letter and the spirit to the original intentions of composer and librettist.

"For the new operas I look forward with much expectation to our production

of 'Don Giovanni.' I think that that opera is little appreciated by the present generation of opera-goers in this country, and I think that I know the chief reason for this. When 'Don Giovanni' was first given in Prague the performance was one of a very few carried through as Mozart intended. The opera, then, was given in two principal parts, of three scenes each. The first part set forth the loves of the Don, in the persons of Zerlina, Donna Anna and Donna Elvira. In the second part the rumble of fate is heard, first faintly, then with terrible and final menace, when the Commandant revenges his daughter and himself, when the accumulated result of his mad course overwhelms the Don. Such treatment gives coherence and significance to every moment of the opera. In America and in almost all of the big opera houses of the world Don Giovanni is cut up into five acts with four intermissions. The audiences behold three successive love scenes, without any apparent relation to each other. The intermissions are sufficiently frequent and sufficiently long to put them entirely out of rapport with the delicate and wonderful art of the composer, and the underlying dramatic development. Hence the opera is inconclusive and incoherent, and a wholly unsatisfying experience, save to those so deeply imbued with Mozart that they understand all through his music.

"When we give the opera here I purpose to give it in two parts, according to the original Prague version, to have the tableaux of each part follow each other quickly, the music to continue during these very brief intermissions. The scenery will not be changed before the eyes of the audience, as was usually the case in Mozart's time, for we will draw upon every resource of the modern stage to heighten artistic illusion, but again we shall take care to keep the work in its original beautiful proportions. The stage will be made smaller, the orchestra will probably be reduced, and I hope a clavichord employed and due simplicity in the stage pictures be observed. We do not want to be anachronistic to the extent of swelling a work that is by comparison with modern standards an exquisite miniature out of all proportions to its original conception, but we do want to give Mozart all the great benefits that the modern stage can give him.

New Curtains

"This brings me to another important acquisition—our new curtains. They are three, and the second curtain can be drawn not only up and down but on each side to any distance that I require. By these means we shall have a small stage for Mozart and great settings for the epic imaginings of Wagner and other composers. We have also an inner sound curtain, to be lowered between the acts, which will do away with much of the noise, which, I am told, has annoyed patrons of the opera in past seasons. This curtain deadens all sounds on the stage almost entirely, so far as the audience outside the footlights is concerned. Another thing, I have ornamented both of our curtains in such a way that they shall form harmonious frames for the stage picture. Sometimes we shall use one curtain, sometimes the other and often both in productions. They shall form a number of different and highly artistic frames for our scenes, and by means of these two curtains we can arrange the stage in such a way that the view from the most remote seats in the upper gallery will be far better than it has ever been before, far more of a complete impression."

Mr. Urban has made more changes in the stage and in various details of the scenery than can be mentioned here. Mr. Urban's assistants from Vienna are Messrs. Weber and Kamerzell, who have worked with him for many years in Europe, and whom he rates very high in their profession. His personal assistant and secretary is Mr. Adler. Robert Brunton, formerly property man at the Boston Opera House, has now been made "technical director" or superintendent of all the mechanical workings of the departments of the stage. The chorus is rehearsing under the direction of Ralph Lyform, now assistant chorus director. The ballet will soon commence its rehearsals, and this season it will consist wholly of American girls. Last but not least, subscriptions are coming in rapidly, so that with two of the best months for subscription ahead before the opening of the season, the total amount already booked equals more than the subscriptions of last Winter. The guarantee fund is now at the approximate figure of \$110,000, or \$40,000 less than the sum requested by Mr. Jordan as a financial guarantee for the coming three seasons last Spring, but the subscription reports are so encouraging that this sum is deemed nearly sufficient, and if the two seasons of 1913-14 and 1914-15 show a corresponding advance in public support the guarantee fund may be dispensed with.

OLIN DOWNES.

MUNICIPAL OPERA FOR SAN FRANCISCO

City Gives Land and Association Raises Funds for House Run by Trustees

SAN FRANCISCO, Aug. 26.—Negotiations connected with the municipal opera house project, which involved a series of disputes between the Municipal Association of San Francisco and the municipality as to its management and control, have been brought to a satisfactory conclusion.

The project concerns the erection of a magnificent opera house, ultimately to cost \$1,000,000, on the site of the old city hall, in the civic center, and which will be completed for the Pacific-Panama Exposition in 1915. The city will contribute the land upon which the theater building will stand and will have entire ownership; the management, however, will practically be under the auspices of the Musical Association, which has furnished \$500,000 for its erection, and from membership of which there will be nine chosen to act on the board of trustees.

The balance of the members of this board having the opera house management will be the mayor, a supervisor, president of the Board of Education, one member each of the faculty of the University of California and Leland Stanford chosen by the presidents of the respective universities and a citizen selected by the mayor.

The Musical Association will supervise the architectural plans and construction of the building, the same to harmonize with the general exterior design of the other large buildings to rise on the civic center. The plans are to include a large concert hall and a conservatory of music in the structure.

The Association raised the construction fund through private subscription to boxes and seats, thirty boxes bringing \$15,000 each. The arrangements regarding the box or seat holders are that they shall pay the regular price for each performance or for the season, but the box or seat may be open to public sale provided that the holder does not desire to attend the performance himself. No dividends or financial profits will go to the Musical Association, the box office receipts being used entirely for the production of grand opera.

The long delay in settling negotiations was due to the objections raised by those representing the Association and the municipality as to which should be in control of the opera house. The Association, the donor of the fund for the erection of the edifice, would not consent to the city's exclusive management, though it was willing to allow it a voice in the administration.

The membership representing the Musical Association on the board of trustees is self-perpetuated, all succeeding trustees being chosen by those remaining. The city will assume the entire responsibility of expenses incidental to the maintenance of the opera house, furnishing both lighting and heat.

Definite plans for the concerts by the San Francisco Symphony Orchestra are gradually shaping themselves and the date of the opening concert is set for October 25, under the baton of Henry Hadley.

The list of soloists to appear with the orchestra will include two artists new to the Pacific Coast—Gottfried Galston, the celebrated pianist, and Mme. Eleanora de Cisneros, the noted contralto. Galston will be one of the first artists presented and his first American appearance will be with the San Francisco orchestra. Attractive programs are being arranged and selections from the following will be made for the first concert: Dvorak's "From the New World" Symphony, Beethoven's "Leonore" Overture, and Rimsky-Korsakoff's "Spanish Caprice."

The monthly meeting of the newly founded Kruger Club took place on Monday afternoon at the club rooms. The members, gathering together for the first time since the vacation season, heard the following interesting program: Berceuse, Moszkowski, Alta L. Rice; "Danse Macabre," Myrtle Clair Donnelly, with Georg Kruger, the club's director, at the second piano; "Rhapsodie d'Auvergne," Saint-Saëns, Violet Fenster; orchestral part for second piano, Mr. Kruger. Mr. Kruger also played a Henselt number and a Chopin group.

R. S.

Mme. de Moss in Vermont Mountains

Mary Hissem-deMoss, the New York church and oratorio soprano, is spending the first two weeks of September in the mountain atmosphere at Manchester, Vt., before beginning her season's work.



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ST. JOHNSBURY'S PAST RETOLD IN NOBLE PAGEANT

Drama, Music and Symbolistic Dances Contribute to Splendid Series of Pictures from the History of the Old Vermont Town—Special Music Composed by Brooks C. Peters

THE Pageant of St. Johnsbury was given on the summit of Old Pine Hill, St. Johnsbury, Vt., on the afternoons of August 15, 16 and 17. The master of the pageant was William Chauncy Langdon, by whom the pageant was written and planned, and the greater part of the music was composed by Brooks C. Peters, who also conducted it.

Mr. Langdon, of the Russel Sage Foundation, who stands in the front rank of pageant writers, has given this definition, "A pageant is a drama of which the place is the hero and its history is the plot." The history of St. Johnsbury in the present pageant was thus represented by historical episodes dramatically depicted by idealistic symbolistic dances, dramatized allegory and choral and orchestral music. Once composed, a pageant is as definite as a symphony, and the present pageant was repeated identically at every performance.

The site chosen was ideal. The great grandstand, seating over 4,000 people, was so placed as to command a view of a flat piece of ground immediately before it, rising between forests on either side to the top of the hill, as shown in the photograph, while a glance to the left of the stage revealed to the spectators the entire town of St. Johnsbury spread out in the valley below. The music stand, containing an orchestra of thirty-five and a chorus of 100, was placed directly in front of the Western end of the grandstand and was provided with a back and roof to act as a sound reflector. The acoustics proved to be perfect.

The orchestra and chorus were recruited from the town of St. Johnsbury by Mr. Peters, who had been in consultation with Mr. Langdon for a number of months while composing and rehearsing the music.

Crowds thronged to the pageant not only from St. Johnsbury, but from all the surrounding Vermont towns, and automobile loads by scores came over from the White Mountains in New Hampshire.

In its general form the pageant consisted of dramatized historic episodes of the town, preluded by a symbolistic dance,



—Photo by Jessie Tarbox Beals.

One of the Symbolistic Dances in the Historical Pageant at St. Johnsbury, Vt.

with another such dance interpolated as an interlude, and closing with a massed spectacle in which new features were introduced, principally the "Knights of St. Johnsbury," and in which the entire pageant was seen in review.

The accompanying photograph shows the first dance in progress. The wild-looking man dressed in skins and carrying a club is *The Wilderness*. Different groups of dancers represent the Spirits of the *Mountains*, the *Forests*, the *Valleys* and the *Rivers*, each group being dressed in appropriate colors. *Civilization* appears, a woman clad in white, and attempts to win the nature spirits from *The Wilderness*. She succeeds finally with the *Valleys* and *Rivers*, who follow her down the slope, dancing, while *The Wilderness* retains the allegiance of the *Forest* and *Mountains*.

For this dance Mr. Peters has invented a bold theme of Indian cast for *The Wilderness*, a broad, sweeping and well-contrasted theme for *Civilization*, and various fluent and graceful melodies for the dances of the spirits.

After several dramatic episodes of the Indians and rangers and the founders and the early life of the town, there followed a dance which was a veritable triumph of

poetic beauty, called "The Fields and the Streams." In this dance the *Rivers*, in a sinuous figure, wove their way down from the summit of the hill, passing among the other dancers, as a river passes through the fields. Finally the rivers danced over a slope slightly precipitous, in the manner of a waterfall, continuing the dance in the form of a whirlpool below.

Through many historical episodes the pageant proceeded, including the invention of the Fairbanks scales in this town, in which the living members of the Fairbanks family took part; the local Civil War scenes and many local episodes of great picturesque interest.

The closing spectacle and review was magnificently impressive and was finely led up to by a scene of the children watching "The Knights of St. Johnsbury" on horseback and gorgeously clad in chain mail and red robes, threading their way up from the valley, far below, to the pageant stage. The audience could watch the ascent of the knightly train while the concluding episode was being enacted on the stage. The knights finally rode up on the pageant stage, and to the hillside above, while all the participants in the pageant, numbering upward of a thousand, assembled and

thronged upward past them, a wonderful array of moving color.

For this closing scene Mr. Peters composed "The Song to the Knight of St. Johnsbury," a broad hymn-like song and "The Song to America" on the civilization motive, both of which were effectively rendered.

The foremost citizens of the town lent their aid to the success of the pageant, among them Frank H. Brooks, who led the knightly train as "The Knight of St. Johnsbury" and who was chairman of the pageant committee; Chas. E. Peck, its secretary, and Homer E. Smith, treasurer. Madeline Randall was the director of the dances and distinguished herself as a dancer in the character of *Imagination*. Mrs. Langdon was extremely successful in designing the costumes. Sigrid Eckloff, aged eleven, proved a veritable little genius of the dance.

Mr. Langdon directed the pageant from a station at the top of the grandstand through a signal system, electric calls and messengers. In this pageant he attained a high-water mark in American pageantry, and in poetic conception and practical management, proved himself one of our leaders in the art.

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